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September 1977

# Progressive Architecture

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**Cover:** Four trends in interior design today—the plain, the fancy, the real, and the unreal—as seen respectively (left to right) in the Calvin Klein showroom, New York (p. 60), the Banco de Napoli, New York (p. 70), the Shinefield house, San Francisco (p. 80), and the Fields flat (p. 90).



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# The MOMA paradox

September 1977

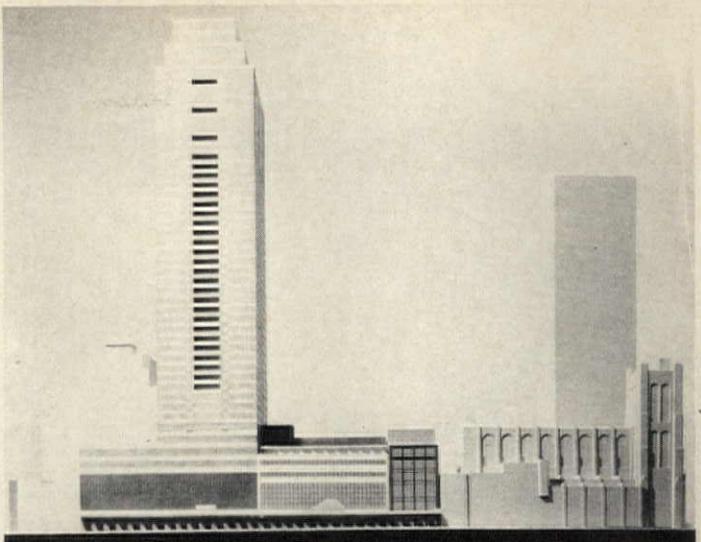
The controversy over expansion of the Museum of Modern Art in New York presents such a tangle of trade-offs, with imponderable consequences, that only one thing is sure: there will be losses whether the project goes ahead or not. It has been said that every urban problem is evidenced first in New York; and in the field of architecture and planning New York has usually been first to apply problem-solving devices such as incentive zoning, special district zoning, and tax incentives for residential conversion. One of the objectives of these recent policy innovations has been the encouragement of residential use in business districts, generally considered a key to downtown vitality in New York or any other city.

Now here comes the venerable Museum of Modern Art, the institutional godfather of the Modern Movement in America claiming that its very survival is in doubt and proposing to secure its future by building a residential tower on the unused air rights over its prime Midtown Manhattan site. And reactions from the architectural community (the local AIA, various arts organizations, local and national architectural journalists) have ranged from skepticism to outright opposition.

How can architects or critics question the propriety of a respected institution securing its future by capitalizing on the fortuitous value of its air rights—and simultaneously contributing to vitality at the core of an economically shaky New York? The story is a fascinating one and worth reviewing, because architectural controversies along similar lines are bound to develop elsewhere.

The museum, a unique institution of worldwide influence, is running at a substantial deficit, which it is closing by using up endowment to meet operating costs; if this pattern continues, the doomsday of zero endowment will arrive by 1984, says Arthur Drexler, director of the museum's Department of Architecture and Design. But, says Drexler, survival through retrenchment is not feasible for this institution, which cannot remain static without losing its very purpose. So, though it is already pinched economically, the museum proposes to roughly double its exhibition space as part of the cure.

But this can happen if—and only if—say museum spokesmen, the museum is able to exploit its air rights, and not simply selling them in the accepted way, but through a



Courtesy Gruen Association

South (53rd St.) front of expanded museum, original façade at center.

plan so unorthodox that it took two pieces of state legislation to make it possible. The effect of these laws is to permit the museum, through an intermediary organization known as the Trust for Cultural Resources, to collect not just the monies the developer is willing to pay for the right to build and operate an apartment tower, but also the equivalent of the *property taxes* the developer would otherwise pay to the city. The city would forgo taxes for an indefinite period—at least until the debt for the construction of the museum expansion is paid off. The law would appear to make possible similar special arrangements for other cultural institutions, but in fact the qualifications are so written in terms of landholding, annual visitors, etc., that nobody has been able to identify another eligible institution. The question of whether this legislation serves primarily a *private* purpose is a principal one raised in a suit by one neighboring property holder, challenging its constitutionality.

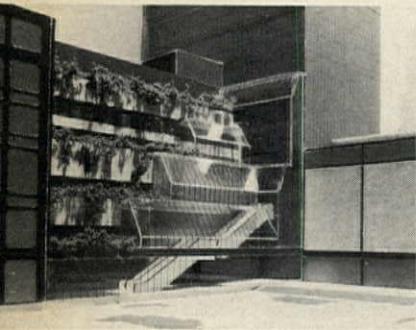
In addition to the diversion of taxes, these laws grant other powers to the Trust for Cultural Resources, including the right to issue tax-exempt bonds and the power of condemnation over certain adjoining properties (which the trust's executive director, Richard Weinstein, states it will never exercise, though the very right has to affect negotiations with owners). Because of all these legal concessions, the trust's plans—which must of course, mesh with the museum's—are matters of justifiable public concern.

And one of the most sensitive areas of public concern in this case is the effect on the museum's own buildings—an architectural heritage of considerable value—and on its urban surroundings. Though architecture critics cannot give the definitive word on the economic objectives or the legislative processes behind this plan, we can offer some valid opinion on its architectural effect. And that is simply this: the museum and its environs would be better places if the tower were never built; even the architects at work on the project do not deny this. The tower here—no matter how handsomely designed—will be a public sacrifice, a liability that must be borne as a trade-off for the maintenance of an irreplaceable institution.

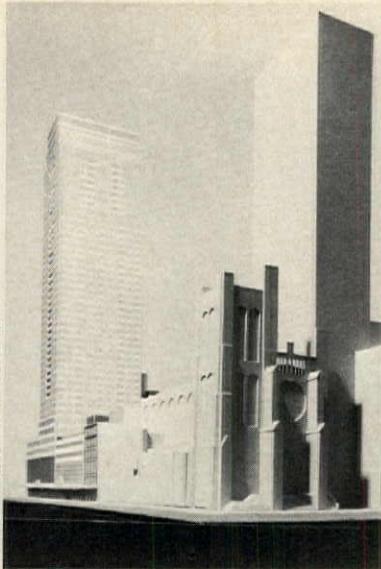
The architectural heritage of the museum is, frankly, a mixed one—by no means the landmark that such an institution should have produced. The only memorable parts of the original 1930s building by Edward D. Stone and Philip

## Editorial

Glazed escalator well (below) extending into garden. View west on 53rd St. (right).



Photos Courtesy Gruen Associates.



Goodwin that remain are the upper portions of the front, capped with a period-piece recessed terrace, and a nice stairway inside. Much of the original building, including the original entrance and first floor, was altered in a series of expansions during the 1950s and 1960s, for which Philip Johnson was architect; in the process, Johnson created the museum's only real architectural treasure, the sculpture garden behind it. In part because of the delight in finding such an oasis in the heart of Manhattan, in part because of its exquisite handling of space, materials, and sculpture, this garden is probably the city's greatest undesignated architectural landmark.

Recognizing the sensitivity of the situation—and equally concerned with supporting its reputation as an arbiter of design—the museum has commissioned Cesar Pelli of Gruen Associates—the recently appointed Dean of Architecture at Yale—to design its expansion. Concurrently, Arlen Realty, the developer which the trust has worked with on the apartment tower, has commissioned the New York office of Llewelyn-Davies to work closely with Pelli in designing the tower portion of the structure.

The scheme these architects have come up with is probably, as they claim, the best that could have been worked out, given the intricate demands and constraints (the best, that is, in terms of general organization and massing, since details, including even the precise height of the tower, remain undecided). Tower placement and shape were determined by such factors as the layout of the expanded museum, established easements for light and air to adjoining properties, construction costs, appearance from the 53rd St. front, and impact on the museum garden. The tower is smaller than zoning would have allowed for the total site, and the individual floors are smaller than Arlen would have preferred. Though the tower rises to the southwest of the garden, it will not add substantially to the shadows on the garden, much of which is already shaded by the six-to-eight-story existing structures; its position, contacting the garden at one corner, will be less obtrusive than at either end. This scheme will, however, require zoning variances—exemption from setback requirements along 53rd St. and a reduced setback from one property line; less desirable solutions could have been built with no zoning variance.

More substantial damage to the garden, it turns out, is

done by the museum's own proposed restaurant—a key revenue-generator in its economic projections—designed to rise on what is now a raised terrace (above a one-story gallery) at one end of the garden, a terrace available up to now for temporary outdoor exhibitions and terminating the garden with uncluttered space. The scheme also invades the garden along its south flank with a glass-enclosed escalator well, which is to be the circulation core of the expanded museum. The impact of all these elements combined diminishes this precious space—in perceived openness as well as actual volume.

As for the main 53rd St. front, the expanse of additional gallery, with the tower rising from it, will virtually complete the transformation of this city block from one of small-scaled townhouses to one of big institutional and commercial structures—a process the museum itself started modestly with its first building back in the 1930s. (As Drexler points out, the construction of that broad white façade on a townhouse block today would surely draw public outrage.) While Pelli speaks with some satisfaction about his success at tying together the old and new museum façades and that of the tower, some critics show an opposing desire—perhaps merely wishful—to see the blockfront remain fragmented.

Before this plan can proceed, it must of course pass over a number of public hurdles. It has already gained approval by the Community Planning Board for its district—over the negative opinion of its own committee on new building. It must now face hearings before various city government bodies—at which the AIA Chapter and other organizations will undoubtedly testify.

So the fate of the whole scheme remains in doubt. It could be turned down by the city government; it could be obstructed or stopped by suits challenging its constitutionality. In that case, museum spokesmen claim, their only alternatives are slow death or selling their valuable site in toto and moving elsewhere. And elsewhere, they hint ominously, could be any city whose citizens could offer economic incentives.

But suppose the whole cumbersome scheme manages to pass all these hurdles? The only economic gain the museum can be absolutely sure of is the initial \$5–7 million it expects to get for the air rights, an amount roughly equivalent to one year's current operating expenses. All the income projections after that are contingent—on occupancy of the apartment tower, on projected increases in visitors, sales, gifts, etc. Even the projected balance sheets drawn up to justify the project extend only to the year 1991. At some point after that—if not before—the museum could again start dipping into endowment to make ends meet. And it will have used up its one chance to cash in on its air rights. Like previous expansions, this one may turn out to be only a stopgap measure—though carried out at great cost, in diversion of public tax dollars and in private contributions, and considerable sacrifice to the architectural qualities this museum should be upholding.

*John Morris Drexler*

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## Views

## Awards and litigation

Your June 1977 editorial agonizes over the problem of whether an otherwise deserving entry in the AIA Honor Awards program is to be denied such recognition if involved in "serious" litigation over the architect's performance.

The best aspect of the editor's approach is the proposed additional criteria for the competition, which will require adherence to an acceptable level of professional performance in a legal sense prior to consideration for an Honor Award. A problem of this approach is the lack of an architectural orientation of the legal process. By precluding Honor Award entries from a professional jury because they are subject to a legal jury may very well substitute the layman's viewpoint on a project's civil suitability for the professional's viewpoint on design.

While culpability for civil redress through the legal process is and should continue to be a heads-up risk of the design professional, it should be only one factor in determining the ultimate criteria for Honor Award recognition. The mere existence of litigation should not preclude consideration of other aspects of an award entrant.

Thomas C. Rauch, AIA  
1001 Services Inc.  
Detroit

## Bronx State reality

I was very disappointed in the Bronx Center feature article in the July 1977 P/A.

People packaged with the warmth and personality of a can of sardines. I think this is a giant step backward for the mentally retarded . . . unless a sterile test tube/laboratory environment will scare them back to reality.

Donald Wintz, AIA, Architect  
Huntington Valley, PA

[Whatever the writer's opinion about "warmth," etc.—a subject addressed in our article—it is worth pointing out that the facility is for retarded, not disturbed, that is for individuals who are being painstakingly introduced to reality, not brought back to it—Editors]

## Industrialization challenge

I read with great interest Mr. Steven Winter's article "Industrial Evolution" in your July issue, and I was saddened to see that he did not analyze urban housing systems—an area well suited to architect participation.

Mr. Winter makes a strong case for volumetric type systems (mobile, modular) for single family housing which can achieve dramatic cost reductions, but he fails to draw a parallel to precast volumetric systems for multifamily housing appropriate to urban areas. In addition, he fails to pinpoint the real constraint preventing the application of advanced housing systems to our decaying inner cities.

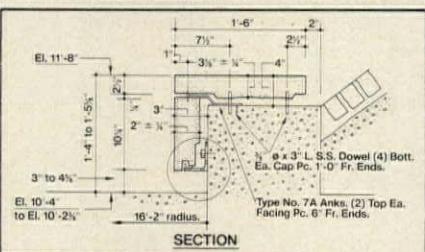
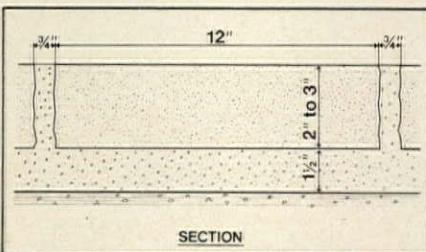
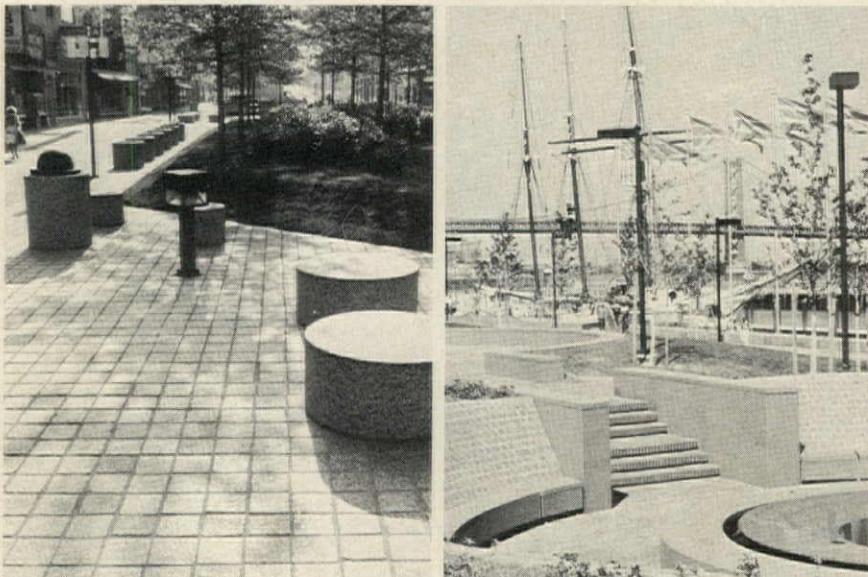
As an architect formerly connected with the Shelley System and Operation Breakthrough and the developer of many new industrialized housing methods, myself, I would like to state that concrete box systems, with their complete factory installation of all utilities, kitchens, bathrooms, and finishes, can achieve an 80 percent degree of industrialization. As the Operation Breakthrough building and the UDC studies have shown, factory-finished concrete box systems which use column supported modules in a "checkerboard" type placement can realize cost reductions over 20 percent when compared to conventional construction.

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[continued on page 12]

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The "real" constraint on these systems is *not* the result of capital requirements, market aggregation (consider the need where New York City loses 50,000 dwelling units annually) or long term advance planning as Mr. Winter suggests in his article, but rather the organized resistance and restrictive practices of the urban construction trade unions. They and they alone have prevented some of the most attractive architecture by system (four-story walk-up included) from being introduced into our urban areas. They and they alone have prevented the creation of hundreds of factory jobs for the unskilled and unemployed of our city centers. What could be more positive than unskilled minority workers reconstructing their own neighborhoods in community

operated production facilities?

It is only through responsible analysis which spotlights the "real" constraints to factory produced urban housing that we can a) advance the art of industrialized building beyond the single family-market, and b) allow architects and planners the opportunity to participate in the emerging science of systems building.

Edward D. Kelbly, Architect  
Brooklyn, NY

[Steven Winter did not overlook multifamily industrialized housing, but rather made a point of explaining why it has not become prevalent in the U.S. One reason for this, as the writer points out, is the labor union work rules have discouraged large-scale, urban, industrialized projects. But equally important, has been the inability, to date, to assure any producer a stable market for

such systems. Of course there are real "needs," but these are not being translated into building programs. The widespread use of systems in socialist countries is a direct outcome of their ability to control both labor and market. Beyond these factors, as Winter points out, there is the fact that the parts of multifamily housing complexes are never as standardized as systems proponents wish they were.—Editors]

#### Specifications vs. drawings

I am compelled to comment on two points made by Josephine Drummond in her article "Specifications and Drawings Have Equal Billing" (*Progressive Architecture*, February 1977). While it is important to call attention to the 1976 edition of A201, the statement made in the second paragraph of the article suggests that giving equal weight to drawings and specifications is something new. A precedence of documents does appear in the General Conditions, used by NSPE, the Commonwealth of Virginia, the City of Boston, and others.

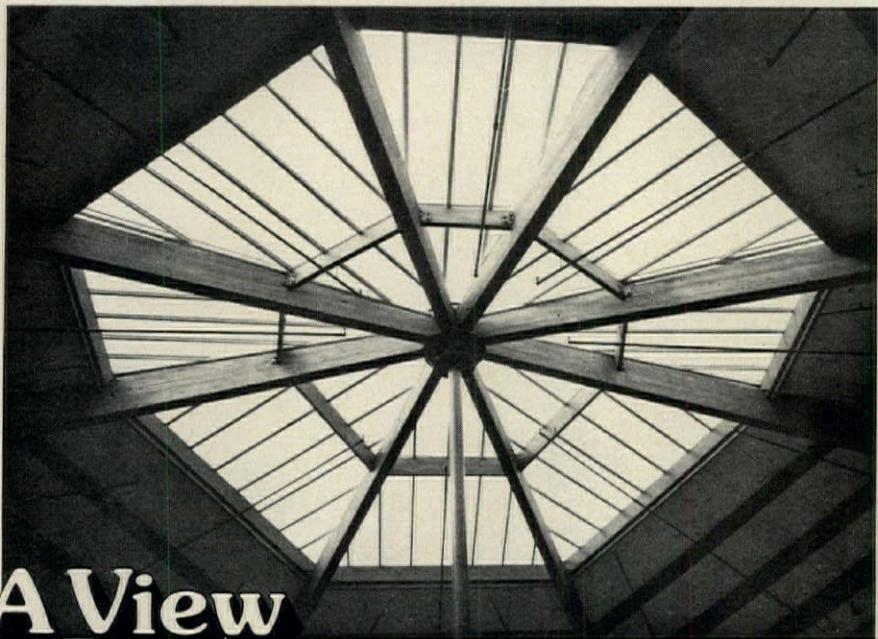
These documents do give the specifications precedence over the drawings. However, in looking back through some old Project Manuals on my shelf, I found that A201 has consistently stated "The Contract Documents are complementary, and what is called for by one shall be as binding as if called for by all." This statement appears in the 1958 and 1964 Editions of AIA, A201. The 1961 Edition was not available to me, nor was the 1966 Edition. In the 1967 Edition the statement remained unchanged, but the Article number changed from 2 to 1.2.3. The same statement appears in the 1970 Edition and the 1976 Edition. It is a good statement and has been for at least 19 years.

The second point deals with a rather common and often frustrating problem which arises when there are some exceptions to a large portion of the work which could be covered in a blanket statement.

The article very properly points out that drawings illustrate extent, size, shape, and other indications of quantity and generic identification while the specifications qualify and specifically identify materials, procedures, and contractual and administrative requirements. Excellent advice is given in the example in which the drawings state "metal flashing" and the specifications state the type and gauge of metal. Equally good advice is found in the suggestion that one piece of information should never be stated in two places.

The disturbing element here is that the suggested solution violates the principle which the author has so carefully established. We are told that the specifications should qualify the metal type, gauge, and finish for interior and exterior doors as a blanket statement and leave the door open for exceptions, so to speak, by adding "except as otherwise specifically indicated." Notwithstanding the paradoxical juxtaposition of the words "specifically" and "indicated" we are told to avoid confusion in the specification text by noting the gauge and galvanizing of those special doors and frames on the drawings.

There is a way to keep specifics in the Project Manual. The method is called Residuary Legatee. This is a legal term which describes the manner in which wills are written, and it is equally useful in writing specifications. Using this [continued on page 16]



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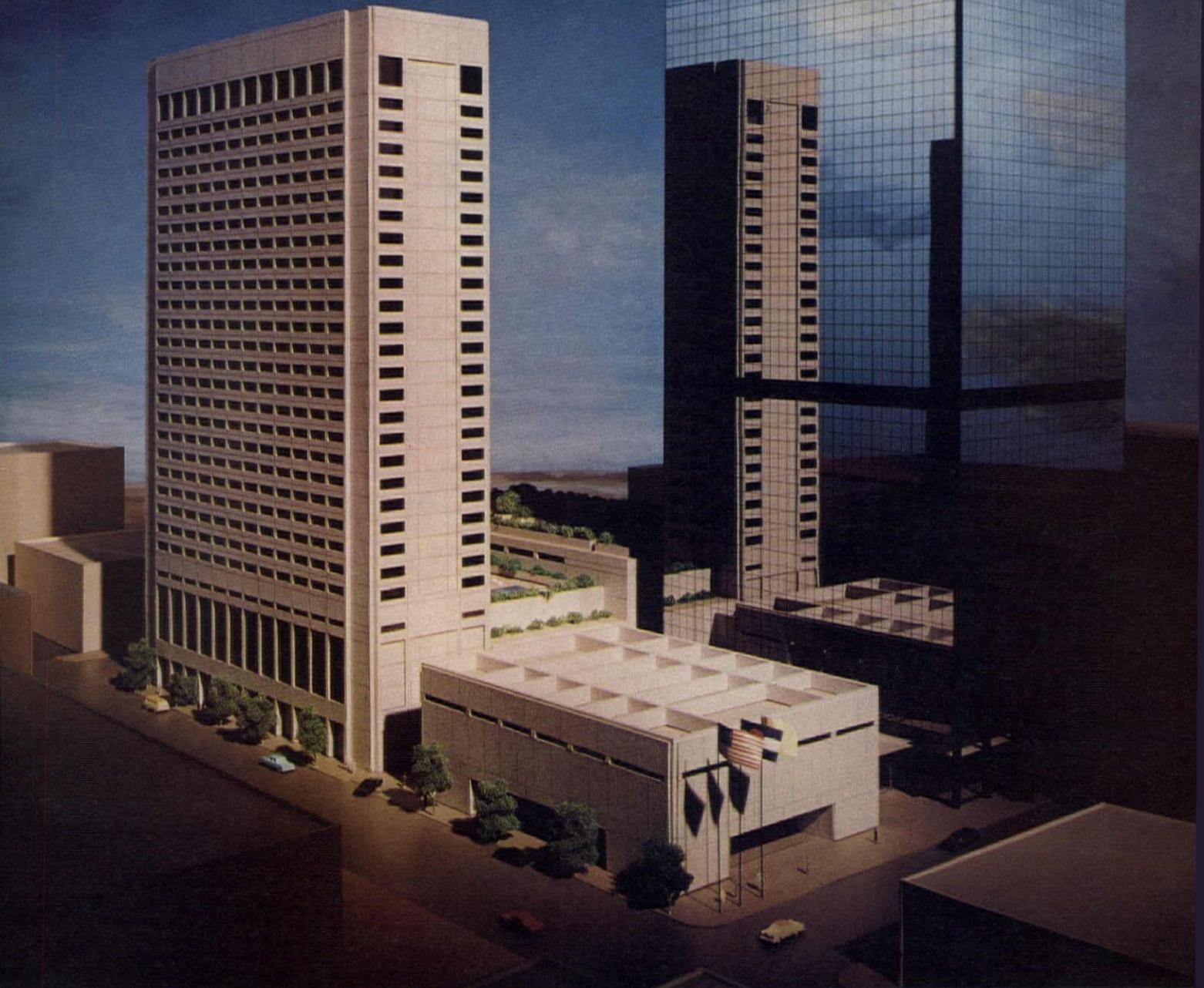
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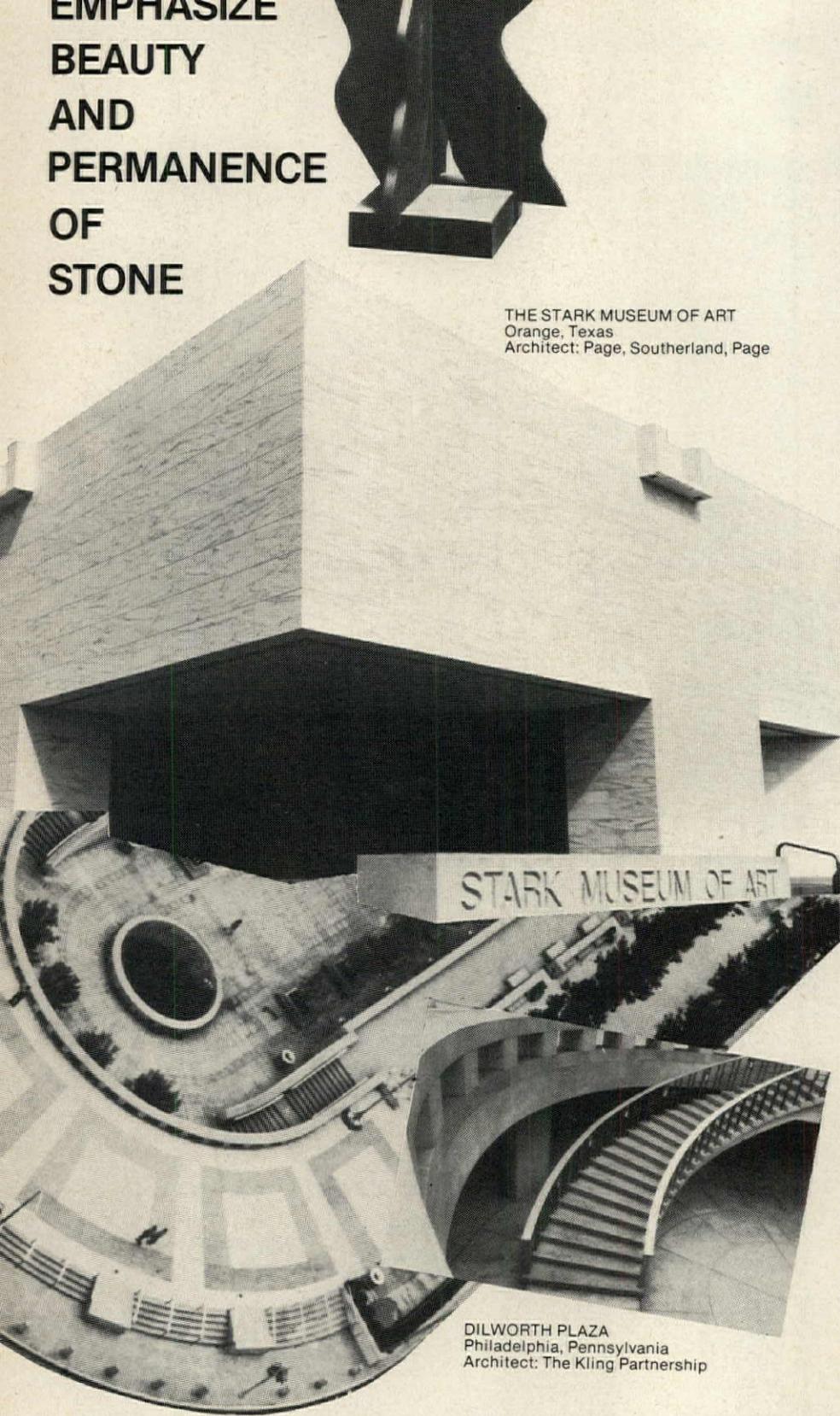
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method, each unique condition is specified and the remainder is covered by a blanket statement. It is a simple and valuable tool once its purpose and procedure are understood. I learned of it many years ago from someone who attended a specifications seminar at the University of Wisconsin, and Mr. Harold J. Rosen explains it well in chapter eight of his book entitled *Construction Specifications Writing Principles and Procedures*, published in 1974 by John Wiley and Sons, Inc.

My statements are not intended to be negatively critical. Josephine Drummond's article presents some timely and valuable advice. I believe that the building industry would benefit from a greater sharing of thoughts and ideas. Differences of opinion can be enlightening if they are openly discussed.

Raymond J. Frank, AIA, CSI  
Hankins & Anderson, Inc.  
Richmond, VA.

## Books, too, are designed

The sin of omission is one of the saddest sins of all. In the July 1977, P/A, Mr. Eugene Kupper in his review of the publication, *Richard Meier Architect*, states:

"240 ten-inch squares, black and white. Every page is beautifully produced as an object and a representation of the work. Recently, Meier exhibited this book at UCLA and at Cooper Union in the form of an accordianfold plastic laminated strip, 200 ft long. Most of us, however, will use the supple and sensuous paperbound which is active in the hands as well as a seduction to the eye and mind. Here is a specimen book of a process of architectural design and thought—where the thematic structure of a ten-year period of an architect's work can be recognized as clearly as the quality of the individual projects. In the tradition of architectural disclosures of this kind, the narrative of visual images takes precedence over written text, but unlike most such collections, there is a kind of transparent conceptual overlay that resonates in the visual track. This emanates from two causes: one is in the medium (the graphics) and the other is in the message (the architecture itself)."

I am in complete sympathy and agreement with Mr. Kupper's above remarks, particularly since I witnessed over the past few years the immense effort labor and love expended in creating and making this very beautiful book.

Elsewhere, I have expressed my admiration and respect to Richard Meier, Architect, for I know what he put into this work in order for it to be brought to life.

Mr. Kupper failed to read the last three lines of the publication, which are "The book was designed by Peter Katz with the generous advice of George Sadek, Dean of the School of Art, The Cooper Union, New York."

I wish to express my total admiration and respect for the remarkable creation of book design to Mr. Peter Katz listed as Book Designer and to Dean George Sadek whom I consider the finest creator and designer of beautiful books.

John Hejduk, Dean  
School of Architecture  
The Cooper Union  
New York

# Designer's Saturday

## October 7-8, 1977



Designer's Saturday, one of the most influential groups of furniture manufacturers and distributors in America, is celebrating the tenth anniversary of its annual program on October 7-8 in New York. Held for the first time in 1967, Designer's Saturday in the intervening ten years has become the virtual counterpart of the fall openings of the major European fashion houses. That analogy is most direct in that the Designer's Saturday participants traditionally introduce new items, new lines and new concepts at this yearly event, making it a newsworthy must for designers who want to keep abreast of innovative trends. But it is also significant in that the introduction of original designs by some of the most important designers of contemporary furniture in the world has an undeniable impact on a much larger market than that which Designer's Saturday serves. For although Designer's Saturday is by no means the largest or most widely or most heavily attended show of its kind, a very convincing case can be made for its being the most important.

That is a function of two equally important factors: what Designer's Saturday shows, and who it shows it to. What Designer's Saturday shows is important because the furniture designs are original, the very originals that mass-market manufacturers will be adapting and dispersing across the country in a year or two, making Designer's Saturday an important pace-setter in determining new directions in interior design. More important to the designer and architect, though, is the fact that the Designer's Saturday group is the real nucleus of high-design producers in America (and importers of high-design furniture from abroad), so while other shows may be more comprehensive in their size or in the scope of their offerings, for many top interior design profes-

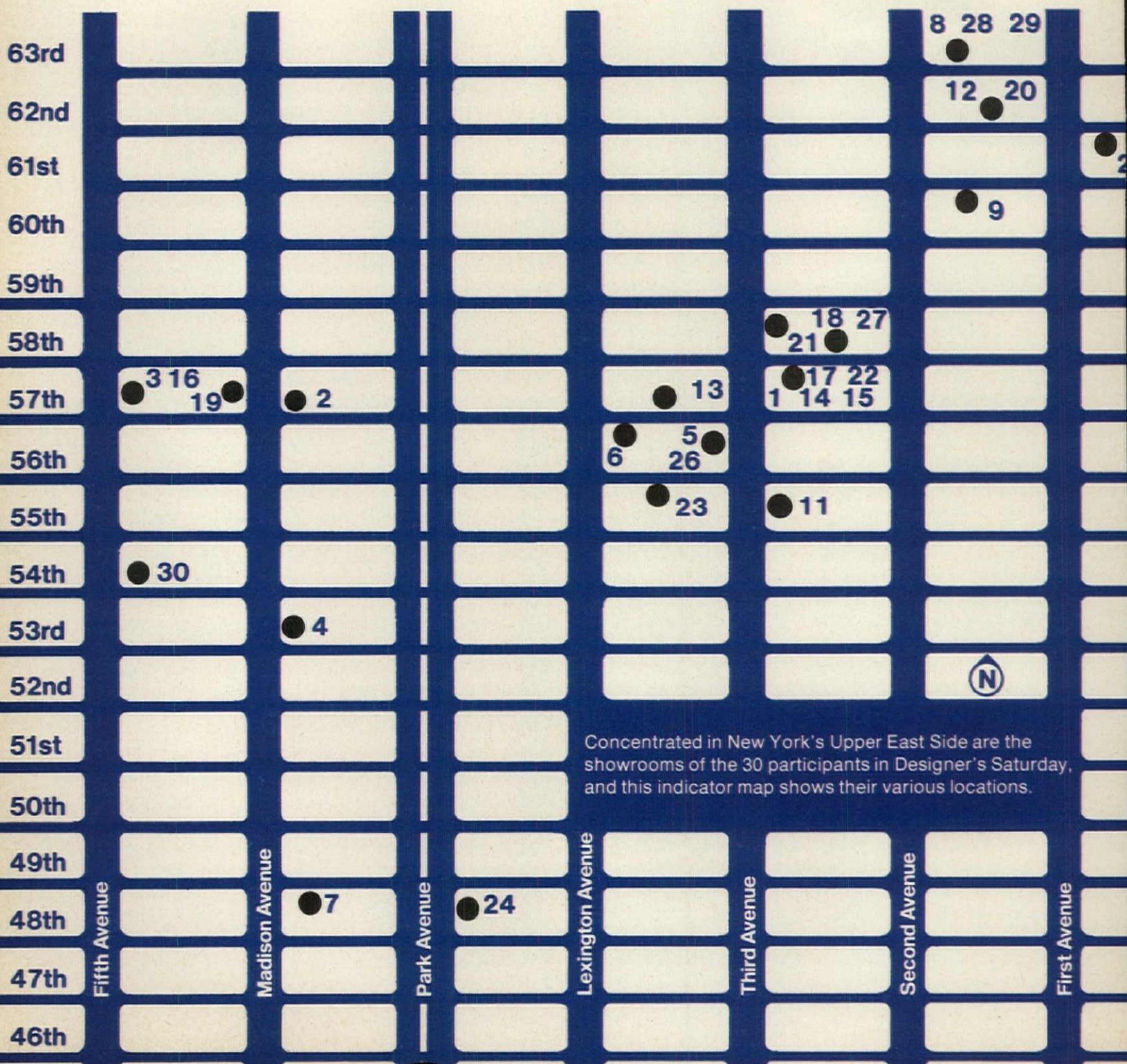
sionals, Designer's Saturday gives as complete an overview of the marketplace as they require. The large concentration of interior design firms in the Northeast is equalled in numbers in some other parts of the country, but not in influence, for New York remains the real nerve-center of the interior design profession to this day. What is seen at Designer's Saturday — regional show that it admittedly remains — will have an effect all out of proportion to the actual numbers of people who see it. For the visitors to Designer's Saturday have always been those architects and designers who know important original design and where to look for it, which for the past decade has been within a one-mile square area on New York's Upper East Side.

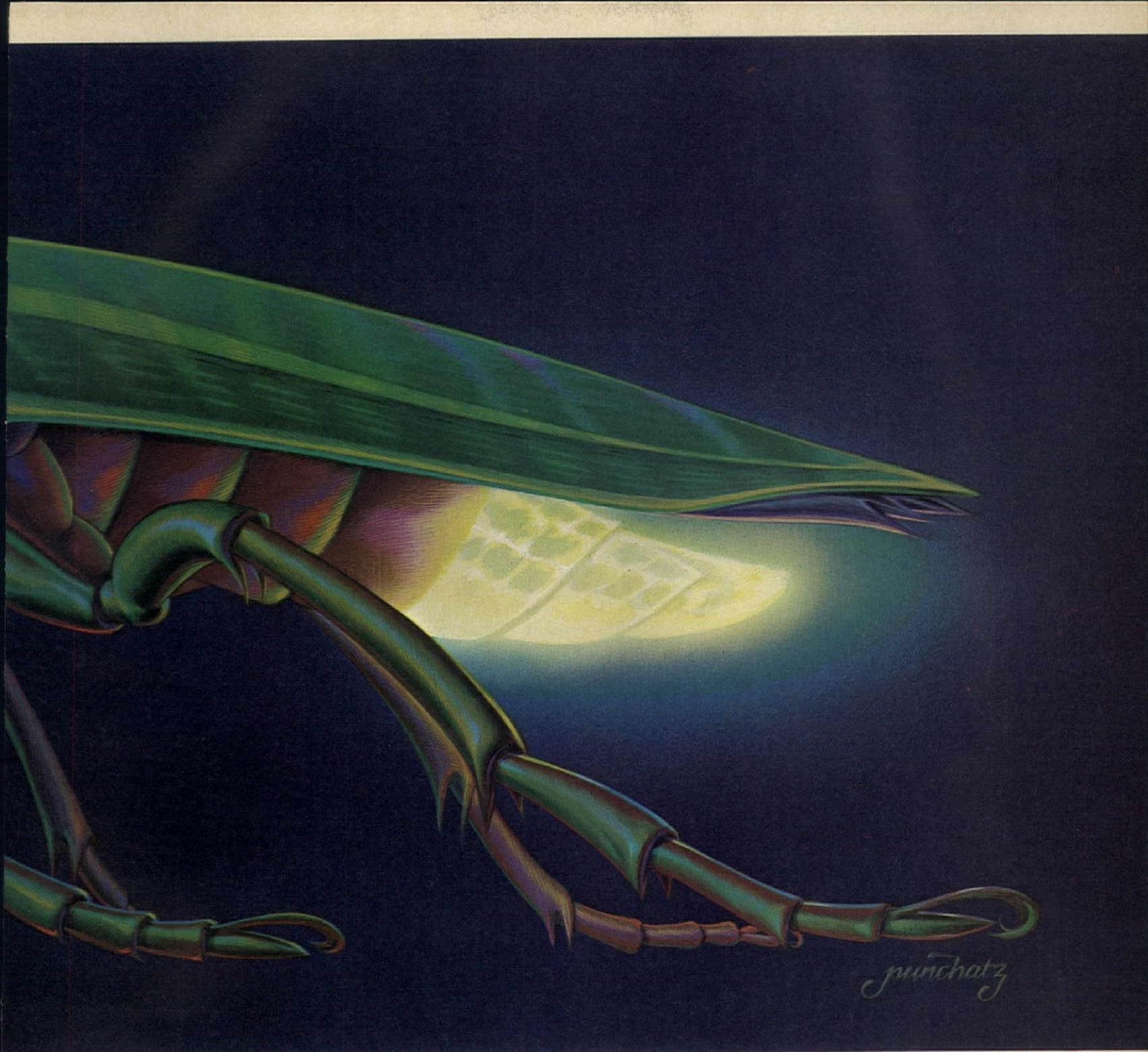
In addition to their new furniture offerings, some of the Designer's Saturday members are inaugurating newly refurbished showrooms this year, giving added interest to the items which those showrooms display. But Designer's Saturday has become an anticipated event among designers for another important reason as well: it gives them an opportunity to meet, exchange ideas and evaluate what they have seen in the course of their visits to the 30 showrooms. This year, that will take place in a setting of unparalleled splendor: The Metropolitan Museum of Art, world famous for its reconstructions of some of the most remarkable interior spaces ever created, meticulously restored to their original magnificence. Held from 7 to 9 PM on Saturday evening, October 8, this private showing for Designer's Saturday attendees will provide a special opportunity to view selected galleries of the Metropolitan's great interiors installations in an unhurried and stimulating manner, and will provide a memorable climax to a day that promises to be as personally enjoyable as it will be professionally rewarding.

All in all, the tenth annual edition of Designer's Saturday shows every likelihood of being the very best presentation yet in the decade-long series of fall showings. The pages that follow give examples from each of the 30 Designer's Saturday participants' new introductions — just some of the exciting new design ideas to be seen at every Designer's Saturday member showroom — and are but a small indication of the high quality designs that have become synonymous with Designer's Saturday. For more detailed information, write Designer's Saturday, P.O. Box 1103, FDR Station, New York, N.Y. 10022.

## Designer's Saturday New York, October 7-8, 1977

- |  |  |  |
|--|--|--|
| 1 Airborne/Arconas<br>150 East 58 St.                | 11 Harter Corporation<br>919 Third Ave.                              | 21 Harvey Probber, Inc.<br>979 Third Ave.                  |
| 2 Atelier International Ltd.<br>595 Madison Ave.     | 12 Helikon Furniture Company<br>315 East 62 St.                      | 22 Jens Risom Design, Inc.<br>150 East 58 St.              |
| 3 B&B America<br>745 Fifth Ave.                      | 13 ICF (International Contract Furnishings, Inc.)<br>145 East 57 St. | 23 Edward Axel Roffman Associates, Inc.<br>160 East 56 St. |
| 4 Brickel Associates, Inc.<br>515 Madison Ave.       | 14 Intrex, Inc.<br>150 East 58 St.                                   | 24 Steelcase, Inc.<br>299 Park Ave.                        |
| 5 Castelli Furniture, Inc.<br>950 Third Ave.         | 15 JG Furniture Company, Inc.<br>150 East 58 St.                     | 25 Stendig, Inc.<br>410 East 62 St.                        |
| 6 CI Designs<br>136 East 57 St.                      | 16 Knoll International, Inc.<br>745 Fifth Ave.                       | 26 Stow/Davis Furniture Company<br>950 Third Ave.          |
| 7 Cumberland Furniture Corporation<br>40 East 49 St. | 17 Lehigh-Leopold Furniture<br>150 East 58 St.                       | 27 John Stuart International<br>205 East 58 St.            |
| 8 Dunbar Furniture Corporation<br>305 East 63 St.    | 18 Metropolitan Furniture Corporation<br>205 East 58 St.             | 28 Thonet Industries, Inc.<br>305 East 63 St.              |
| 9 Eppinger Furniture, Inc.<br>306 East 61 St.        | 19 Herman Miller, Inc.<br>600 Madison Ave.                           | 29 Turner Ltd.<br>305 East 63 St.                          |
| 10 GF Business Equipment, Inc.<br>200 Park Ave.      | 20 The Pace Collection, Inc.<br>315 East 62 St.                      | 30 Vecta Contract Company<br>689 Fifth Ave.                |





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## Designer's Saturday



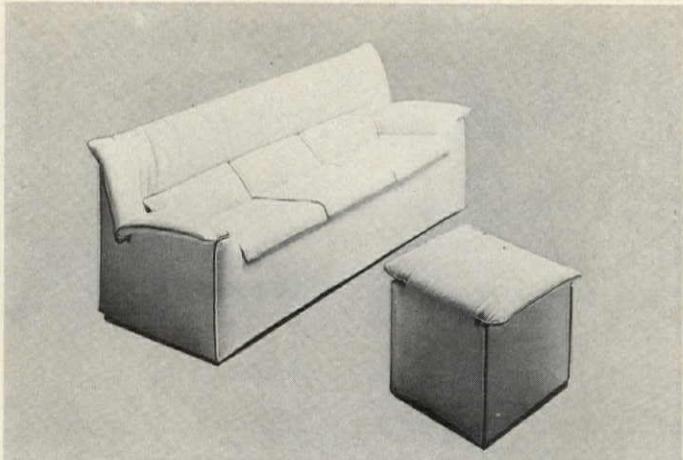
**Airborne/Arconas** will be showing their Togo line of lounge seating, designed by Michel Ducaray, at their showroom 9-5 on Designer's Saturday.

*Circle 100 on reader service card.*



**Atelier International, Ltd.**, open 9-5, is introducing the Sacea SIT office chair system to the US. Designed by Isao Hosoe of PRO, the chair comes in 11 configurations and 10 shades of acrylic fabric.

*Circle 101 on reader service card.*



**B&B America**, open 9-5, introduces its Lauriana lounge seating, designed by Tobia and Afra Scarpa, who did the New York showroom for B&B, too. There'll be Italian and American fare served from noon Saturday.

*Circle 102 on reader service card.*



**Brickel Associates, Inc.**, open from 8:30-5, shows its new Capsule desk and credenza by Ward Bennett, who will be on hand to discuss his designs. Buffet lunch served 12-3 in the newly refurbished showroom.

*Circle 103 on reader service card.*



**Castelli Furniture, Inc.** is introducing several new offerings, including their easy-to-assemble Box Chair that was a hit of the recent NEOCON show in Chicago. The showroom will be open 9-6.

*Circle 104 on reader service card.*

# I did.

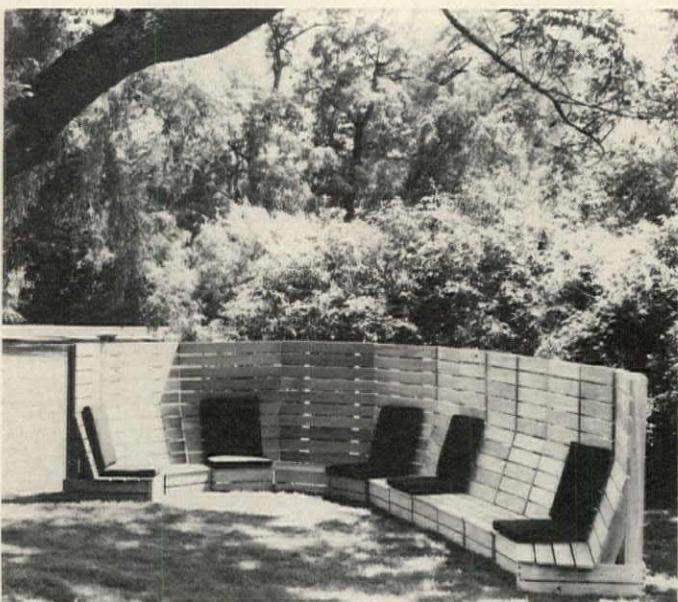
Award winning designer Don Petitt's new Ply chairs are the direct result of his personal style and Thonet's expert woodworking capabilities.

Comfortable, functional and economical, the Ply chair is a graceful design of molded oak veneers. The upholstered seat and back are available in the full range of Thonet's 78 new textiles and 50 vinyls.



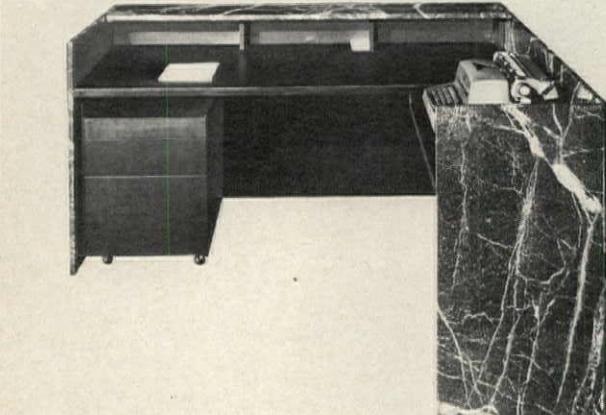
**Thonet Industries**  
491 East Princess Street  
York, Pennsylvania 17405

## Designer's Saturday



**CI Designs**, open 9-5:30, introduces its new Screen Seating for use either outdoors, or indoors in landscaped interior settings. The system comes in mahogany or teak, with optional canvas cushions. Refreshments.

*Circle 105 on reader service card.*



**Cumberland Furniture Corp.** offers a striking new reception desk, in Red Levanto marble, along with five new seating groups and several executive table desks. Refreshments will be served all day; open 9-5.

*Circle 106 on reader service card.*



**Dunbar Furniture Corp.** features its new wood, leather, and metal desk designed by Bert England, available with many custom requirements as well. The showroom will offer refreshments and is open 9-5.

*Circle 107 on reader service card.*



**Eppinger Furniture Inc.**'s Emetric Workstation with ambient/task light and new light tower are highlights of their showroom, which will be open 9-5. Refreshments will be offered by the Eppinger family.

*Circle 108 on reader service card.*



**GF Business Equipment, Inc.** is a Designer's Saturday newcomer, and is showing their new Fine Line series, designed by Earl Koepke, in their showroom in the Pan Am building 9-5. Chair comes in GF fabrics.

*Circle 109 on reader service card.*

# in stock inventory program

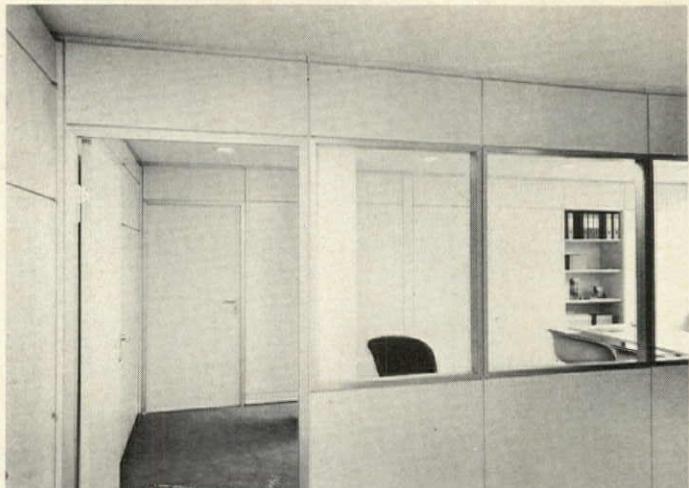
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## Designer's Saturday



**International Contract Furnishings (ICF)** introduces their INTERwall storage wall and partition system in their newly expanded showroom, which displays several INTERwall mock-ups. Showroom is open 9-5. *Circle 112 on reader service card.*



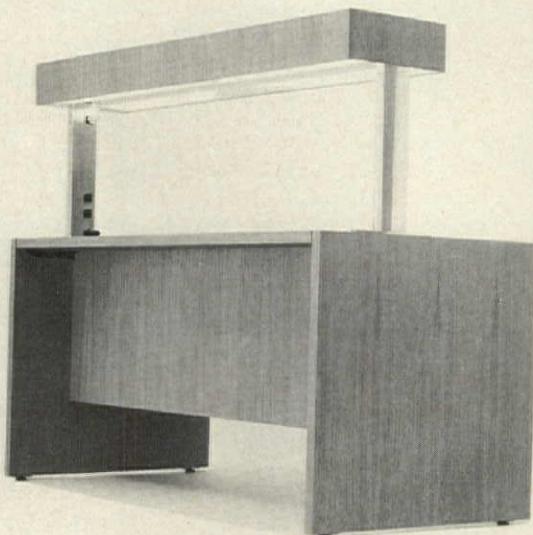
**Harter Corp.'s** 7600 Series seating comes in four primary styles and carries a five-year warranty. The chairs—in various configurations—will be on display at the showroom 9-5 on Designer's Saturday. *Circle 110 on reader service card.*



**Intrex, Inc.** will introduce its SR 200 group of modular seating designed by Silvio Russo in their remodeled showroom, open 9-5. They're also showing pieces by Habitat, Inc. and Architectural Supplements. *Circle 113 on reader service card.*

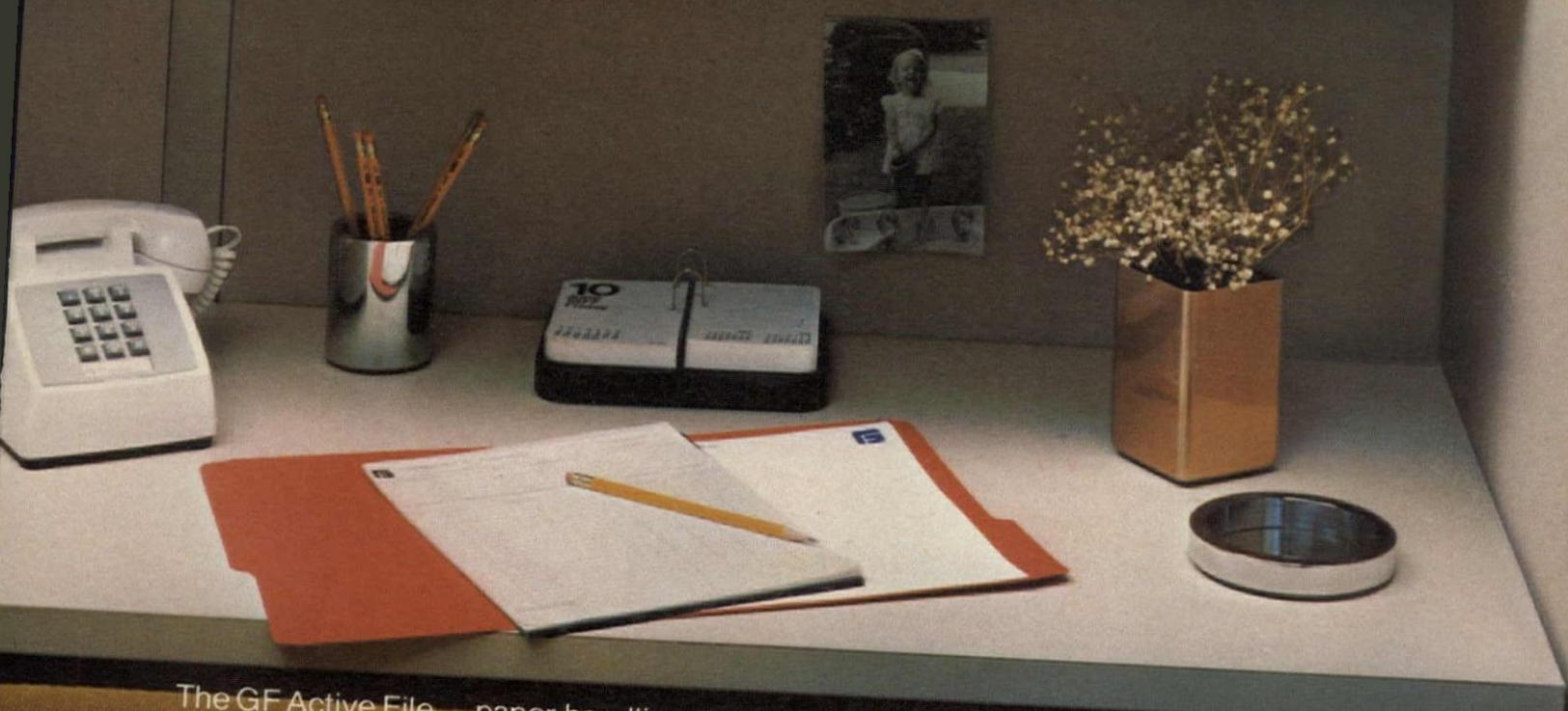


**Helikon Furniture Co., Inc.** introduces its new 11-component, 55-variation coordinated case goods system, which coordinates with five current Helikon groupings. Refreshments both days, open 9-5:30. *Circle 111 on reader service card.*



**JG Furniture Company, Inc.**, open 9-5, will feature their new UPS Panel System, and their freestanding "F" light installed on Reveal Desk as shown above. Refreshments will be served. *Circle 114 on reader service card.*

# Divide and conquer.



The GF Active File is a versatile new way to conquer paperwork.

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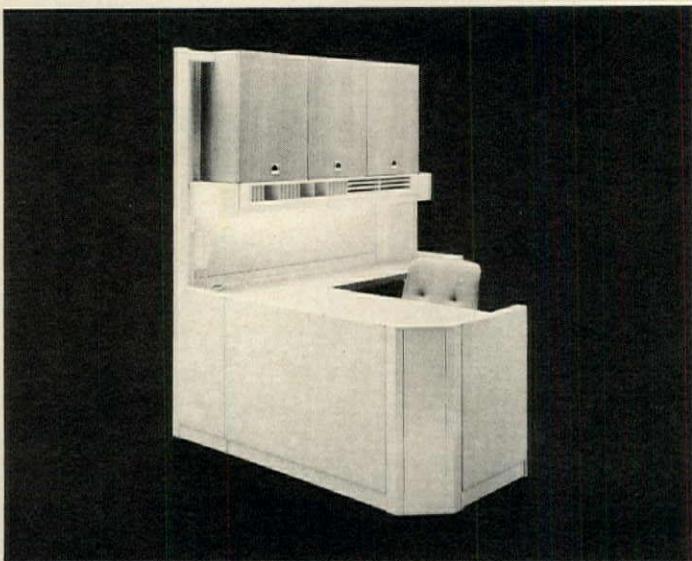
## GF. The productive environment.

## Designer's Saturday



**Knoll International**, open 9-5, will show several new introductions, including Andrew Morrison's and Bruce Hannah's enlarged office seating collection, now available with new offerings.

*Circle 115 on reader service card.*



**Lehigh-Leopold Furniture**, a division of Litton Industries, will show their new entry in the office system field, AXii, which is available with both task and ambient lighting. Showroom is open 9-5.

*Circle 116 on reader service card.*



**Metropolitan Furniture Corporation** will feature, among other offerings, their multi-functional Nucleus line of nesting tables. Their showroom will be open 9-5 on Designer's Saturday.

*Circle 117 on reader service card.*



**Herman Miller, Inc.**, open 9-5, will introduce the new Rollback office chair and high stool. Chairs offer unrestricted movement and are designed for workers who must be physically active.

*Circle 118 on reader service card.*



**The Pace Collection, Inc.** will serve breakfast and lunch as they show new offerings 9-5, such as their Cristal System of display cabinets, designed by Raimondi, in clear, bronze, or green glass.

*Circle 119 on reader service card.*



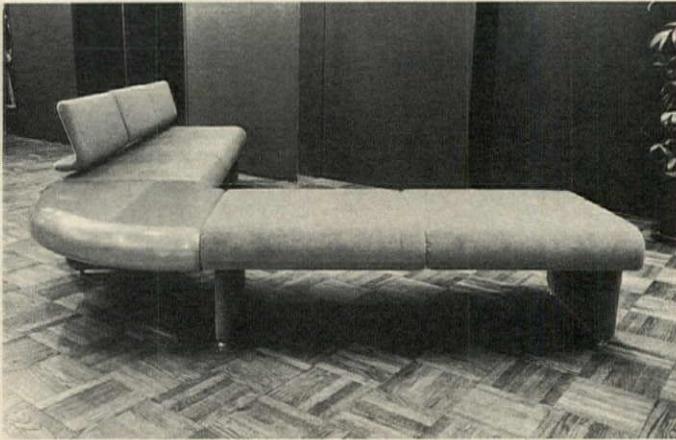
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## Designer's Saturday



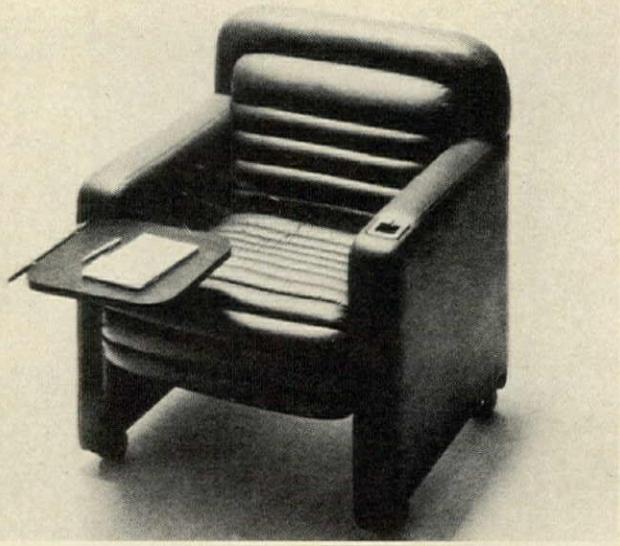
**Harvey Probber, Inc.** is open 9:30-5:30 and will serve refreshments while demonstrating new products, including their floating seating, introduced for the first time at their showroom on Designer's Saturday.

*Circle 120 on reader service card.*



**Jens Risom Design, Inc.** will show many new offerings, and others such as their Bert England chair series in their newly renovated showroom 9-5 on Designer's Saturday.

*Circle 121 on reader service card.*



**Edward Axel Roffman Associates, Inc.**—including Edward Axel Roffman himself—will be on hand 9-5 on Designer's Saturday to display their offerings, including their Aktien Series club chair.

*Circle 122 on reader service card.*



**Steelcase, Inc.** introduces their new ergonomic chairs, the 454 Comfort Chairs. Designed by Peter Buhk, the chairs are designed for long-term sitting. The Park Avenue showroom is open 9-5.

*Circle 123 on reader service card.*

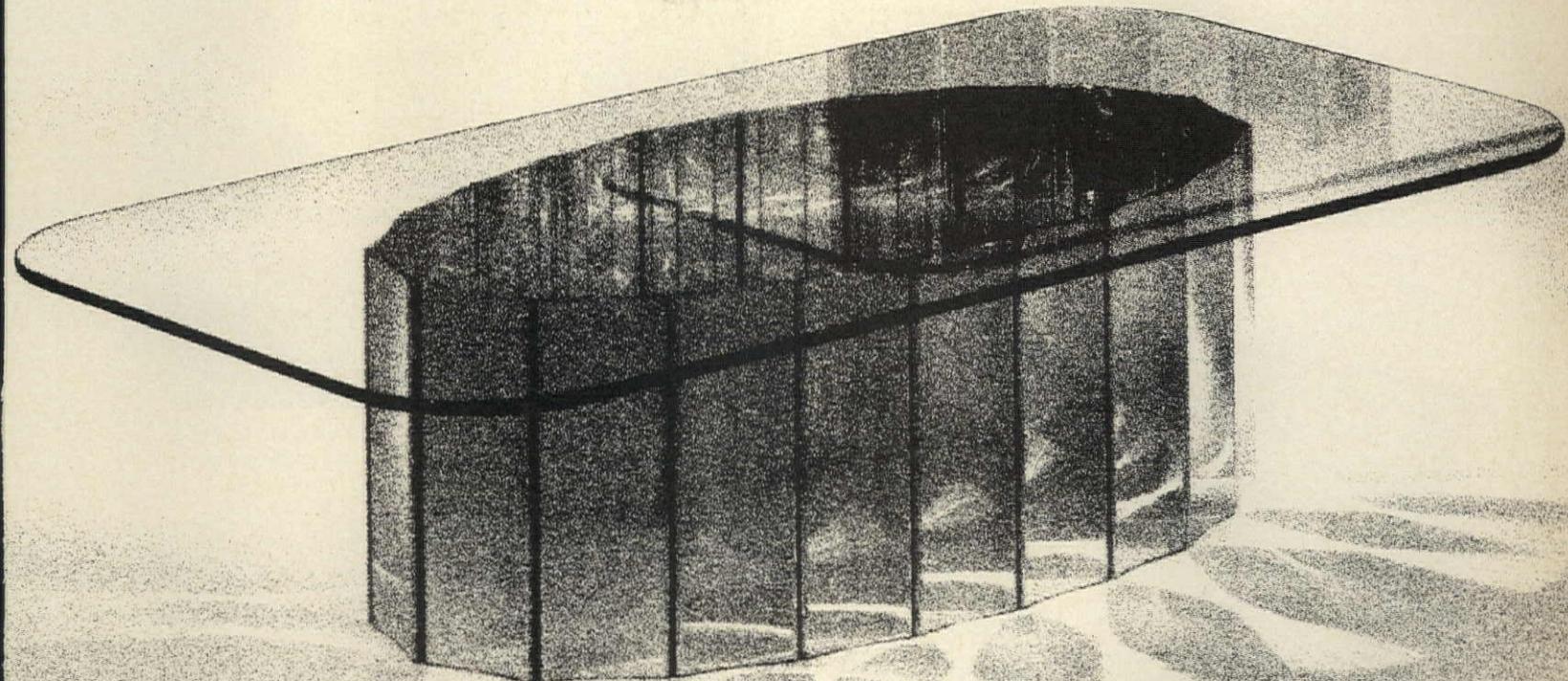
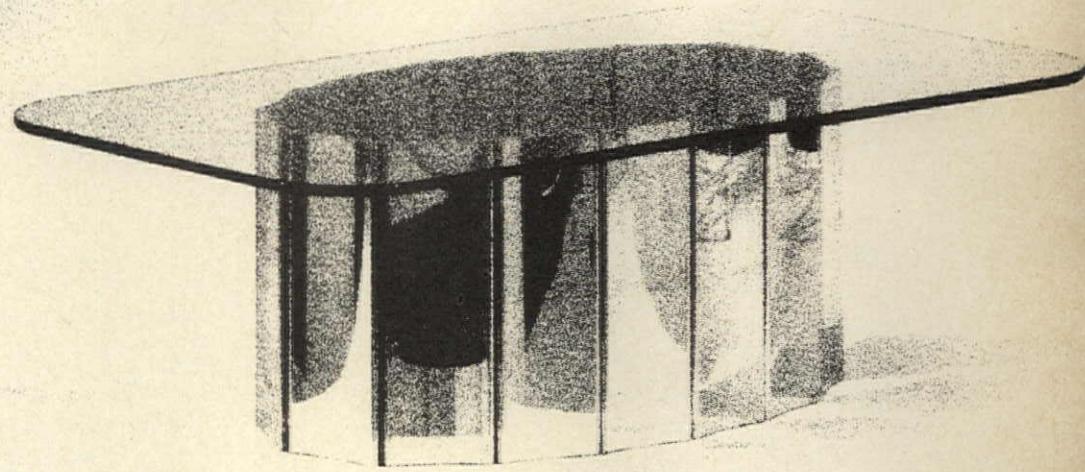


**Stendig, Inc.** introduces the Saladin High-Back-Group of lounge seating designed by the deSEDE design group of Switzerland. Open 9-5, Stendig offers "An American Experience" from noon on Saturday.

*Circle 124 on reader service card.*

# 8400 Series

Interlocking extruded aluminum.  
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# Metropolitan

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Washington DC, Boston, New York, Miami  
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Graphics/Ross

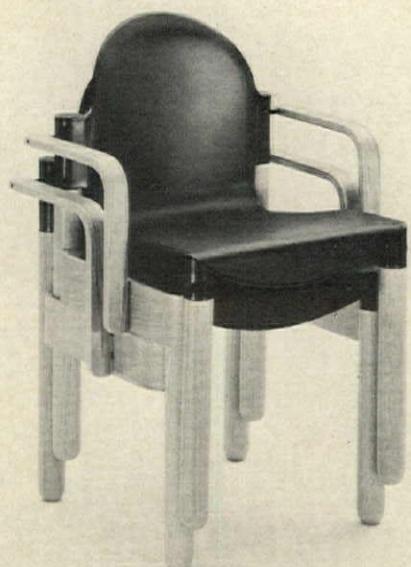
## Designer's Saturday



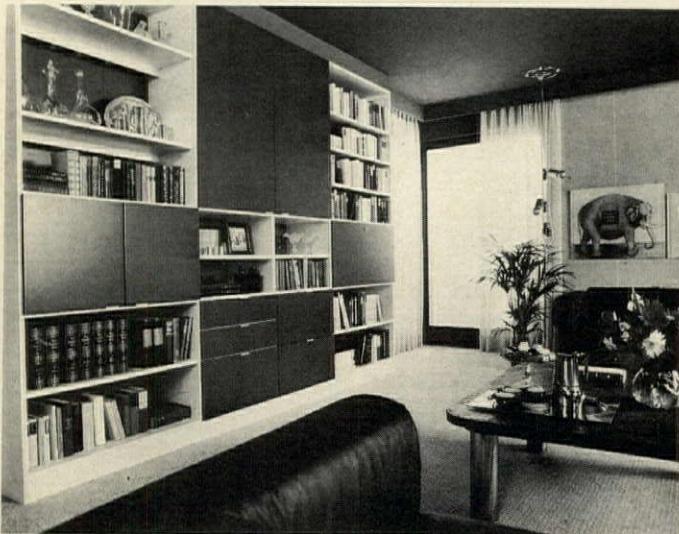
**Stow/Davis Furniture Company** will be showing several new introductions along with current items such as their Triangle Chair Series designed by Robert De Fuccio. New lighting will be shown as well, all 9-5. *Circle 125 on reader service card.*



**John Stuart International, Inc.**, open 9-5:30, introduces its NEXUS seating system and new additions to its Eurochair collection. Refreshments will be served in their showrooms in the D&D building. *Circle 126 on reader service card.*



**Thonet Industries, Inc.** introduces their versatile FLEX seating system, with its arm, side and stacking chairs, connecting table, and modular assembly features. The showroom is open 9-5 on Designer's Saturday. *Circle 127 on reader service card.*



**Turner, Ltd.** introduces the #1600 Wall System by Behr International, among other exclusive new product offerings at their showroom, open 9-5. Refreshments will be served from 11 am until closing. *Circle 128 on reader service card.*



**Vecta Contract** will be open 9-5 and will be introducing new components to their Tappo Seating System, designed by John Mascheroni, including wedge tables and table/planter. *Circle 129 on reader service card.*

## Free-Dimensional System Task/Ambient Lighting

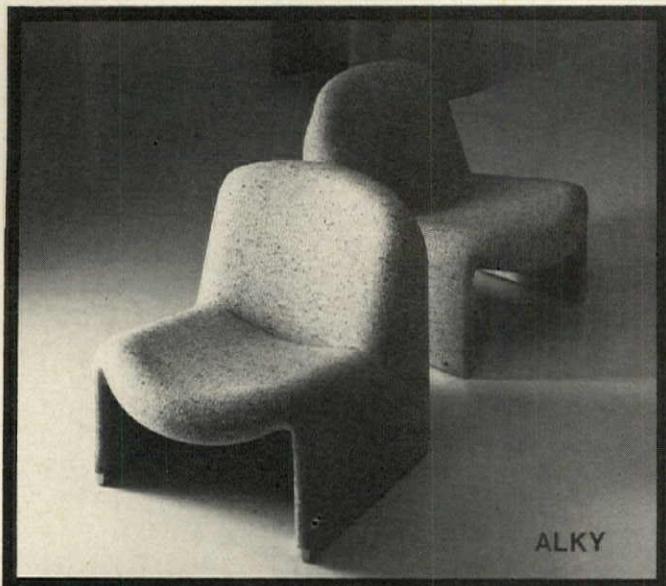


The Stow Davis Free-Dimensional System, designed by Warren H. Snodgrass, now offers the newly-expanded, comprehensive Task/Ambient Lighting Series for the open plan office environment. T/AL is engineered by ITT Wakefield Lighting to provide effective, high quality lighting with low energy consumption, including the ability to meet current GSA requirements. T/AL includes work station lighting, Light Towers, file-top Mini-Lights, and adjustable desk-top task lighting, all UL approved. Stow/Davis, New York Chicago, Los Angeles: Grand Rapids, MI 49504.

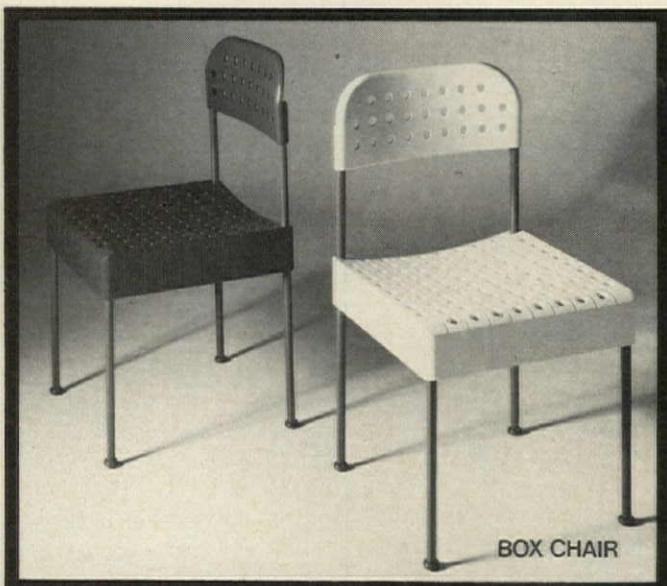
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**SD**

STOW DAVIS



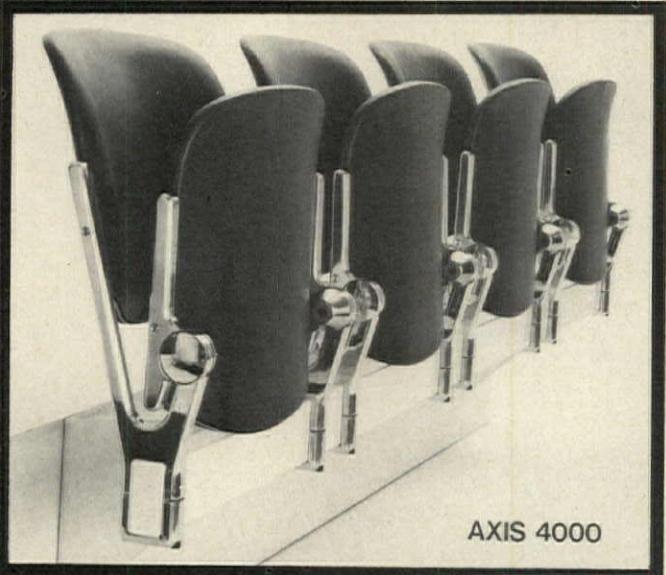
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# News report

## Architect files suit after AIA suspension

Amram Mardirosian of The Potomac Group in Washington, DC, successor to Washington architect Seymour Auerbach as architect for the Union Station renovation into the National Visitor Center (P/A, July 1976, p. 24), received a one-year membership suspension effective July 31 from the American Institute of Architects for breach of professional ethics. Mardirosian, in company with consumer advocate Ralph Nader's Public Citizens Litigation, thereafter filed suit in July against the AIA charging that the Institute's standards of ethical practice violate federal antitrust laws.

The disciplinary action came more than a year after Auerbach brought a complaint at the AIA against Mardirosian. The AIA's National Judicial Board headed by William J. Bachman of Hammond, IN, conducted the investigation and recommended expulsion, but the final decision to suspend came from the AIA's executive committee.

The suspension was made on the grounds that Mardirosian negotiated for the Union Station work while the project still was being handled by Auerbach (P/A, Jan. 1975, p. 36) and that Mardirosian used Auerbach's work without giving Auerbach credit.

Mardirosian, in his suit against the AIA, is seeking reinstatement to full membership, damages, and an injunction on the enforcement of the ethical code, which, Mardirosian says, prevents competition among architects.

Meanwhile, the federal Justice Department has quit its investigation into



Dilworth Plaza of white granite, Philadelphia.

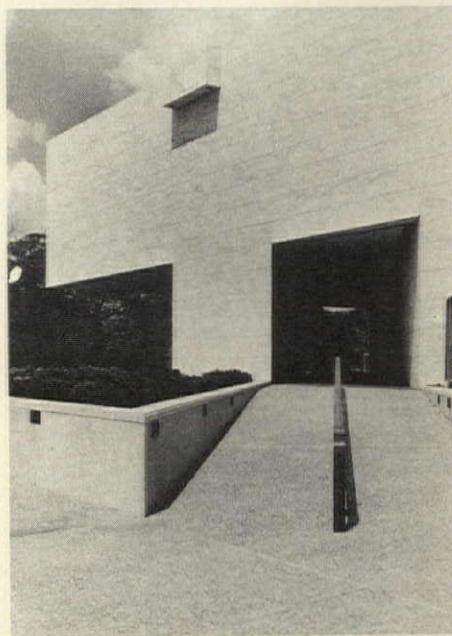
Camerique

related activities of Mardirosian's architectural practice and a department lawyer, Craig Bradley, has stated there is insufficient evidence to prosecute.

This investigation sought to determine whether or not Mardirosian's actions involved conflict of interest in obtaining a \$200,000 contract to design the National Park Service museum at the Gateway Arch, St. Louis. Mardirosian's firm received the contract in 1970, 16 days after Mardirosian left employment with the Park Service.

## Stone Institute's first awards program

Two projects have been selected to receive awards in the first Tucker Award program sponsored by the Building



Detail of Stark Museum's white marble façade.

## News report

Stone Institute, a national association of quarriers and related businesses. The Stark Museum of Art, Orange, TX, by Page Southerland Page of Texas and Dilworth Plaza, Philadelphia, by The Kling Partnership of Philadelphia, are the co-winners of the award. Artist Ann Gillen was commissioned to create stone sculpture to be presented as the award. The jury members were architects Richard Foster and Hugh Hardy. The award is named after the late Beverley R. Tucker Jr., past president of the Institute and president of Buckingham-Virginia Slate Corp.

## Masonry Institute sponsors film

Current reconsideration of design fundamentals, in the waning phase of the Modern movement, is the subject of a stimulating 36-minute color-and-sound film "Architects/Architecture," by the International Masonry Institute. Discussion among architects is not a sure-fire subject for cinema treatment, but IMI has assembled a highly articulate cast and some fine footage of their architectural work, then edited it all into a remarkably coherent discourse.

The cast is—quite simply—the architects who have won the first three biennial Louis Sullivan Awards for exemplary architectural design—an award sponsored by the International Union of Bricklayers and Allied Craftsmen and administered by the AIA. By some great good fortune, these winners—Philip Johnson, Ulrich Franzen, and the firm of Hartman-Cox—all have worthwhile things to say on the subject—complementary observations from different vantage points in the age brackets of the 60s, 50s, and 40s, respectively.

Johnson, who is probably the single most articulate U.S. architect since Thomas Jefferson, is in top, irreverent form. (But he is optimistic about architecture, because people will never lose interest in shelter, food, and "that other thing.") Franzen is no less compelling, making a convincing case for contextualism, while George Hartman and Warren Cox effectively represent the younger, more eclectic approach to the creation of *places*. When it gets

down to discussion, Johnson has some great lines, but the younger stars score important points, too.

A nice balance is struck between shots of the architects talking in their own offices—and finally gathered at Johnson's home sculpture gallery—and some well-aimed footage of their actual buildings. It is no accident, of course, that fine brickwork is seen when the camera scans landmarks such as Johnson's Kline Service Center at Yale, Franzen's agriculture labs at Cornell, and Hartman-Cox's Dodge Center in Georgetown; in a few instances, masonry is even mentioned along the way. But there is no undue distraction from the broader issues that make this film a worthwhile one for students, professionals, and any members of the public they can corral.

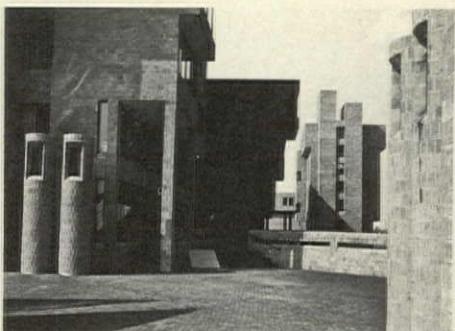


Architects Cox, Johnson, Franzen, and Hartman (seated, left to right) with IMI film crew.

"Architects/Architecture" is being distributed free to accredited schools in the U.S. and Canada. For others, free loans or purchase at \$125 per print can be arranged. Contact International Masonry Institute, 823 Fifteenth St., N.W., Washington, DC 20005. [JMD]

## Louis Sullivan Award to Davis Brody

The New York firm of Davis Brody & Associates has been chosen winner of the fourth biennial Louis Sullivan Award. (For previous winners, see article above.) Sponsored by the International Union of Bricklayers and Allied Craftsmen and administered by the AIA, this award is made to U.S. and Canadian architects whose body of work exemplifies, in the jury's eyes, the



John Morris Dixon

Detail, Ellicott Complex, State University of New York at Buffalo, by Davis, Brody & Assoc.

design ideals of Sullivan.

The jury for this year's award comprised Philip Johnson, chairman, George Hartman, Joseph Hoskins, Charles H. Cullum (president, Royal Architectural Institute of Canada), and Lynda Davey (student, Univ. of Michigan). The award cites the Davis Brody firm's impressive accomplishment in a broad range of building types—buildings that are at once individual landmarks and effective additions to their settings. Davis Brody projects considered by the jury included the Waterside and East Midtown Housing developments in New York, Agudath Sholom Synagogue in Stamford CT (P/A, Mar. 1966), the Hampshire College Recreation Facility (P/A, Oct. 1975), and the Ellicott Complex, State University of New York at Buffalo (P/A, Dec. 1975). The firm was recipient of the AIA Firm Award in 1975. The Sullivan Award, which includes a \$5000 prize, will be presented at the union's convention in Las Vegas in September. [JMD]

## Eliot Noyes 1910-1977

Few, if any, architects have had more impact on American design over the past quarter-century than Eliot Noyes, who died on July 17. A student of Walter Gropius in the master's first years at Harvard, Noyes was one of the few graduates to apply the Bauhaus philosophy of design continuity, in a practice ranging from industrial products to complexes of buildings. Working out of a deceptively discreet storefront office in New Canaan CT, Noyes carried on a three-pronged practice that literally affected the farthest corners of the earth.

As an architect, Noyes is best remembered for his own house in New Canaan, an archetypal courtyard



Noyes house, New Canaan CT, 1955

house that won a P/A Design Award in 1954 and, upon completion, an AIA Honor Award in 1957. Respecting Gropius' example, Noyes combined vernacular materials with minimal forms in a house that has never lost its appeal (see P/A follow-up report, June 1973, p. 106). The same principles are apparent in designs just now being completed for an IBM Management Development Center to be built in Armonk NY. In the years between, Noyes's buildings have included pavilions at three world's fairs and a junior high school in the famous sequence of Columbus, IN, educational buildings.

Noyes's career in industrial design [News report continued on page 25]

### 1977-1978 exhibition survey

**Architectural Drawings of Lutah Maria Riggs, Edla Muir, and John Byers** (closes Sept. 4); **Palladio in America** traveling exhibit (April 5-May 7); **The Victorian Character of Samuel and Joseph C. Newsom** (April 5-May 7). University Art Galleries, University of California, Santa Barbara.

**Palaces for the People**, resort architecture (closes Sept. 18); **Drawing Toward a More Modern Architecture**, Robert Oliver, curator (Sept. 20-Nov. 6); **Cooper-Hewitt collection** (Sept. 27-Jan. 1); **To Celebrate the Moment**, one-time use designs (Nov. 15-Jan. 8); **Subways**, second in immovable Objects series (Nov. 22-Jan. 1977). Cooper-Hewitt Museum of Design, New York.

**Summertour: Prints, Photographs, Drawings** (closes Sept. 13); **New York: Past and Present** (Sept. 17-Oct. 15); group shows of work from California and Chicago, contemporary architectural posters, **Twentieth Century Alphabet**, commissioned series of 26 drawings (planned). Spaced, Gallery of Architecture, New York.

**AIA awards exhibit** (Sept. 17-Oct. 16); **Master Drawings by American Architects 1776-1976** (April 15-June 4). The Art Institute of Chicago.

**AIA Architectural Archives**, selected drawings by noted American architects (closes Sept. 18). The Octagon, American Institute of Architects, Washington, D.C.

**Columbia faculty work and Van Der Broek/Bakema: 1962-1977** (Sept. 5-29); **Contemporary Architecture in India** (Oct. 3-31); **Public Property**: public buildings inventory of New York; and **Avery Project**: Alexander Kouzmanoff & Associates (Nov. 1-Dec. 20). Graduate School of Architecture & Planning, Columbia University, New York.

**Walking Tour Guide of Public Art in Lower Manhattan**, \$1 brochure by Doris Freedman, Donald Stickles, photography, available from Public Arts Council, New York.

**Drawing Toward a More Modern Architecture**, Robert A.M. Stern, guest curator (Sept. 20-Nov. 6). The Drawing Center, New York.

**Art and Contemporary Architecture**, collaborative projects from six firms (Sept. 22-Oct. 15). David Findlay Galleries, New York.

**Seat of American Invention: Chairs of the Nineteenth Century** (Aug. 28-Sept. 25). Triton Museum of Art, Santa Clara, CA.

**Rococo Fountains in Prints** (Sept. 29-Nov. 27); **Wrightsman Rooms**, French 18th-Century rooms permanently installed. Metropolitan Museum of Art, New York.

**The Makers: Fibers, Clay, and Metal** (Oct. 17-Nov. 18); **The Makers, Making, and the Market**, a forum discussion (Oct. 27). Department of Art, Georgia State University, Atlanta.

**Iron, Solid Wrought/USA**, organized by Southern Illinois University, and **Wrought Iron: Renderings from the Index of American Design** (close Oct. 24); **Decorative Designs of Frank Lloyd Wright**, David Hanks, guest curator (Dec. 16-July 30). National Collection of Fine Arts, Renwick Gallery, Washington, DC. Wright exhibit also will travel to Grey Art Gallery and Study Center, New York University, and to David and Alfred Smart Gallery, University of Chicago.

**Texas Rangers**, school of four architects from Texas, Francesco Dalco, guest curator (fall, 1977); **Gwathmey-Siegel work**, Peter Szylagy, guest curator (Dec.); **The Seventies: Breakup of Modernism; the Japanese New Wave**, Andrew MacNair, curator (Feb. or March). Institute for Architecture and Urban Studies, New York.

**Immanent Domains**, nine conceptual houses (closes Oct. 1). Marcus-Krakow Gallery, Boston.

**Fifty Years of Princeton's School of Architecture**, from Labatut to Geddes (closes Oct. 11). Princeton University, Princeton, NJ.

**A View of California Architecture: 1960-1976** (Oct. 28-Dec. 4). Museum of Contemporary Art, La Jolla, CA.

**Centre Pompidou** (Winter, 1978); **Facade**: revival of The League's annual exhibition (Spring, 1978). The Architectural League, New York.

**The Graphic Revolution 1915-1935** (closes Oct. 31); **Noguchi: Sculptor as Designer** (Nov. 11-Jan. 6); **Architecture of Edward Lutyens** (Jan. 16-March 19); **Bang & Olufsen** (March 28-June 4); **Transformations in Modern Architecture** major spring exhibit (April 26-July 4); **Gunnar Asplund** (June 10-Aug. 10). Museum of Modern Art, New York.

**Women in American Architecture: A Historic and Contemporary Perspective**, organized by The Architectural League of New York (Jan. 10-Feb. 28). ArchiCenter, Chicago.

**Merce Cunningham**, exhibit of dance sets, designs, and costumes (Jan. 27-Feb. 24); **Gyorgy Kepes**, pioneer of integration of art and science (April 28-June 9). Hayden Gallery, Massachusetts Institute of Technology, Cambridge.

**New York on Paper**, art works with New York as the subject (April 8-May 22). Whitney Museum of American Art, New York.

Architectural exhibits and other shows of interest to designers are compiled here as a convenience for the reader. All the listings are subject to change and should be checked with the exhibitor or in P/A's monthly Calendar, which will report exhibits as they are announced.

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**News report** continued from page 23

began with a five-year stint as a Museum of Modern Art's first director of the Department of Industrial Design. After a short period as design director in the office of Norman Bel Geddes, Noyes opened his own architecture/design practice, which has established fine product design reputations for such corporations as IBM, Westinghouse, Cummins, and Mobil. Working with outstanding graphic designers, Noyes also helped establish the graphic identity of these companies. In the case of Mobil, the firm's involvement extended from the familiar logo, to the cylindrical pumps and circular canopies, to the building design standards.

His ability to deal with the whole gamut of design—and his apparent ease in dealing with corporate executives—led inevitably to the third, highly influential area of Noyes's career—that of design consultant. At the time of his death, he had long held the position of consultant director of design for both IBM and Mobil, and he held, until only a year ago, a similar position with Westinghouse. In this role, he gave counsel on everything from logos and packaging to building design and corporate art collections. Perhaps his single most extensive contribution to architecture has been his work as adviser and overseer since the mid-1950s for IBM's extensive building program; Noyes's judgment stands behind some 150 IBM projects by architects such as Eero Saarinen, Marcel Breuer, Mies van der Rohe, Edward Barnes, Gunnar Birkerts, and Egon Eiermann, including a few buildings by Noyes's own firm.

A man of wide interests, Noyes had been an aviation buff since his World War II service in the Air Corps, taking particular satisfaction in his firm's design of aircraft interiors and of a glider museum soon to be built at Elmira NY (P/A, June 1977, p. 54). He had long been active in the International Design Conference at Aspen, of which he was President from 1965 to 1970, and he took an active part in this year's conference in June.

Up to the time of his unexpected death—at home, in his sleep—Noyes had the manner and enthusiasm of a man half his age. He clearly intended to accomplish much more. His archi-

tectural practice will be maintained by his architectural partner, Alan Goldberg. But his broader role—as ambassador from the design professions to the corporate empires—is likely to remain unfilled, at least for now. [JMD]

## J.R. DAVIDSON 1889-1977

Julius Ralph Davidson (he dropped given names and insisted on J.R.) moved to the U.S. from Berlin in 1923 at the age of 34. He has worked in architectural offices in Berlin, London, and Paris since he was 18, and had his own practice in Berlin for two years. In Los Angeles, he went into the office of David Farquhar, then worked for a while as a set designer, and finally remodeled houses for a firm of builders. He opened his own office in Los Angeles in 1927 in a block on West 7th Street that he was developing as shops for the firm of Hite & Bilike. He never became a licensed architect.

His office was always small, but his work, frequently published, brought distinction to Southern California. The total number of completed works was no more than 150, mainly shops and interiors in the early years, and houses after 1937.

His two favorite houses, however, the 1937 Stothart house (2501 La Mesa Dr., Santa Monica) and the 1951 Dann house (1369 Londonberry Pl., L.A.) show the least pressure of plan on form. The most pressure may have been in the houses for psychiatrists during the 1950s.

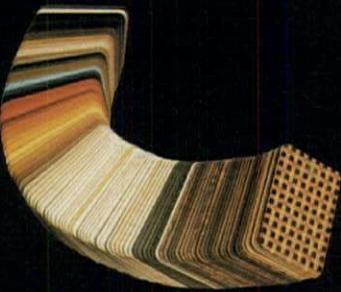
"I have never wanted to change a plan of any of my houses," he said in January. "Maybe a detail or two, nothing more." He is essentially a designer of interior spaces; these he links with logic and poetry to gardens.

There was always the sacred conversation space protected from traffic, and at the fringes a variety of informal spaces. He seemed to think in terms of small groups leaning in together, talking and laughing. The general thinking of the period was a large intellectual circle. Davidson's were always intimate; no matter how large the rooms he had some wonderful devices for breaking them up into loose parts.

An important element in Davidson's shop and houses came out of two [News report continued on page 28]

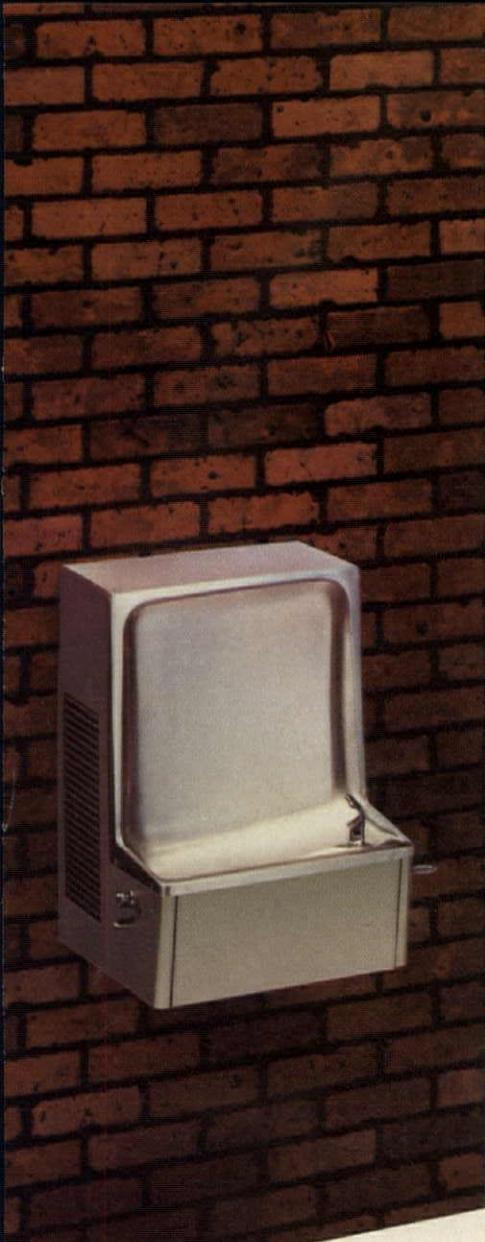


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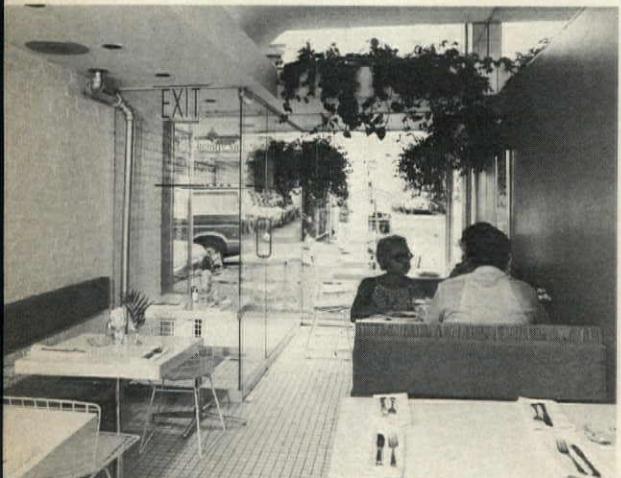
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## In perspective



All-glass front of Morsa's Centro di Disegno.



La Griglia (above) recalls materials in local shops. View of II Cortile's rear court (below).



Photos: Jan Stalter

**Italia comes to Little Italy**

Morsa, a New York design firm taking its name from that of two partners—Antonio Morello and Donato Savoie—rapidly has been changing the look of New York's Little Italy situated along Mulberry Street in Lower Manhattan. Since the Morsa-designed *Il Cortile* restaurant opened two years ago, 18 renovations have followed, a number of them by Morsa. The Morsa style is sleek and harmonizes well with the older buildings. Glass, tile, indirect lighting, and mirrored walls are characteristic and are drawn from contemporary design attitudes in Italy.

To date five Morsa projects, including the firm's own hole-in-the-wall shop, have been completed and two are opening in mid-September in time for Little Italy's major feast of San Gennaro. Working through LIRA (Little Italy Restoration Association), Morello and Savoie have won the confidence of their Italian clients ("we become teachers on every job").

Morsa's plan for *Il Cortile* used the back courtyard (surprisingly, a neglected asset in Little Italy) by placing large windows to the rear of the dining room. The restaurant was created from two store spaces by removing the dividing wall; a central bar was added, a new tin ceiling, and a tile floor, uncarpeted. Morsa initially provided a total package: menu planning (delicate Northern Italian dishes), staff hiring, even promotion. The promotion was based on discovery, and at first no outside sign was provided.

When La Griglia owners approached Morsa to design a restaurant in a 9'-4" wide by 35' deep space, Morsa tried to

discourage them; the owners insisted, so Morsa convinced them to make it a one-item menu—grilled meat—and the grill was treated as both a decorative and entertainment feature by surrounding it with glass partitions and mirrors where diners could witness the preparation. White tile floors recall the popular Italian meat shops elsewhere in the neighborhood. One wall has a long bench and the other, booths, for a seating capacity of 38.

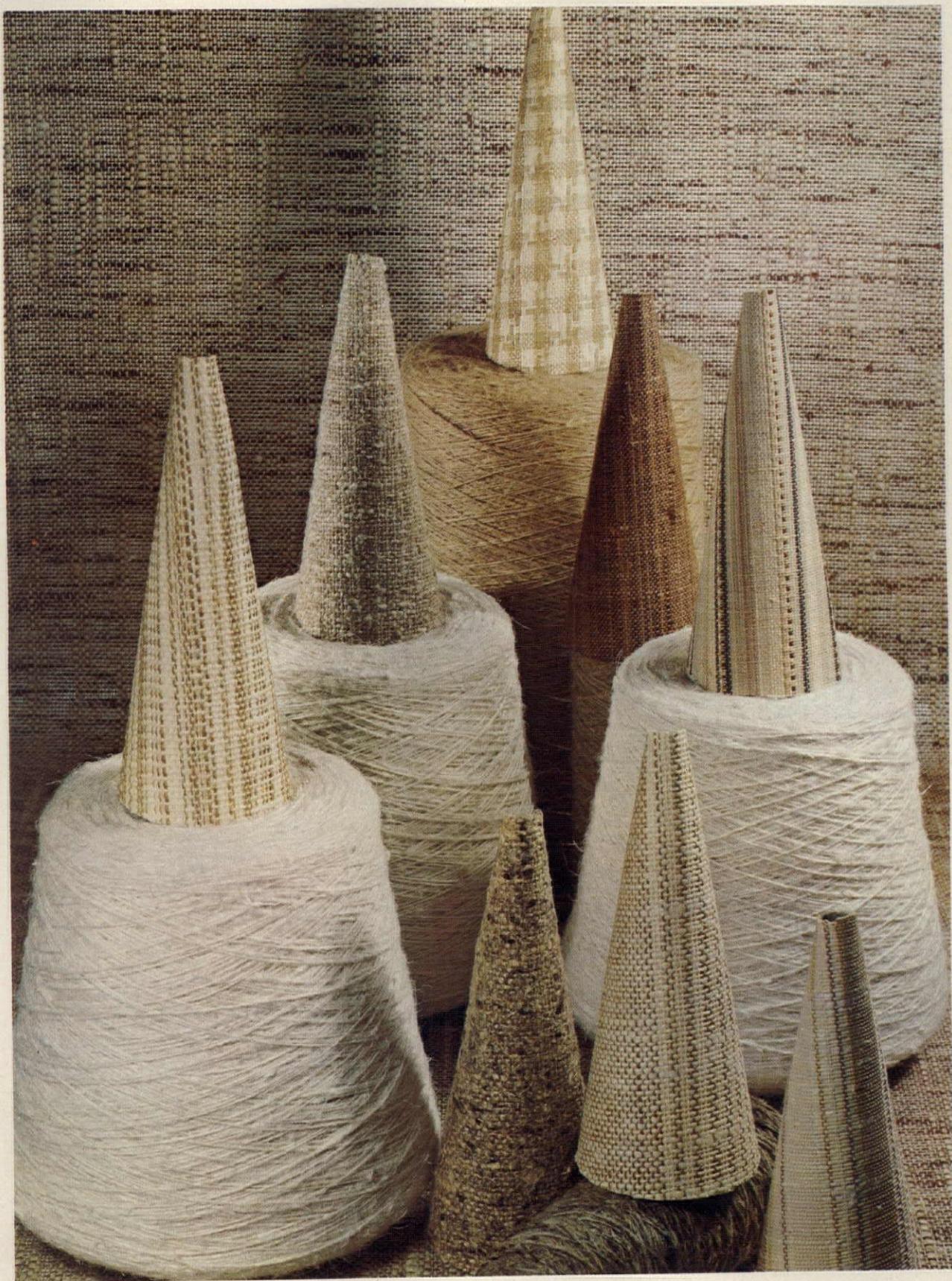
*Caffé Biondo* also is small, seating 55. Served is dessert and coffee, and a full kitchen was not required. Of particular appeal is the façade: cast iron columns were filled and refinished and lacquered black for a highly reflective finish to complement the all-glass front. An air shaft to the side beyond a window was decorated with plants in pots and a mirror fixed to one exterior wall to successfully create the appearance of a court.

Two projects nearing completion are a spirits shop for Ferrara, longtime neighborhood bakery and food distributor, and a restaurant for which sculptor Louise Nevelson is making a work of art.

Since December, Morsa has operated its own tiny shop of designer lamps and other imported furnishings. The space is big enough to accommodate a Chinese laundry—its former tenant; Morsa removed the sidewalk steps, cellar door, and front portion of the main floor to create a well of space with three levels, two of them half-floors. The all glass front supported by hardware—not framings—is typical of Morsa's approach to smooth, clean design. [Ann Carter]



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For additional information: **Belgian Linen Association, 280 Madison Avenue, New York, N.Y. 10016**

# Bold cantilevered design calls for great structural strength...

The owner of First Federal Plaza in downtown Austin, Texas, wanted a distinctive design that would focus on a park-like plaza in front of the building's main entrance.

The architects, 3D/Brooks Barr Graeber White, achieved the desired effect with a unique diamond-shaped structure featuring five stepped cantilevered levels. The apex of the cantilevered levels in front of the six-story building provides a focal point to the entry.

## Only steel could carry the load

According to the structural engineers, W. Clark Craig & Associates, "The large cantilevers carrying the 72- and 90-ft-long walls required by the architect could only be framed in steel."

Competitive framing materials would have required prohibitively deep sections to carry the

cantilevered loads, which would have detracted from the building's esthetics. In addition, steel proved to be more economical and faster to erect.

## high-strength steel trusses provide the solution



First Federal Plaza, clad in mirrored glass, is oriented on the site to reflect the sun's rays away from the eyes of passing drivers. The wall trusses, supporting the east and west ends of the building, are exposed on the interior to add an interesting architectural element. Three tapered roof trusses support the five stepped cantilevered levels below.

## High-strength steel trusses

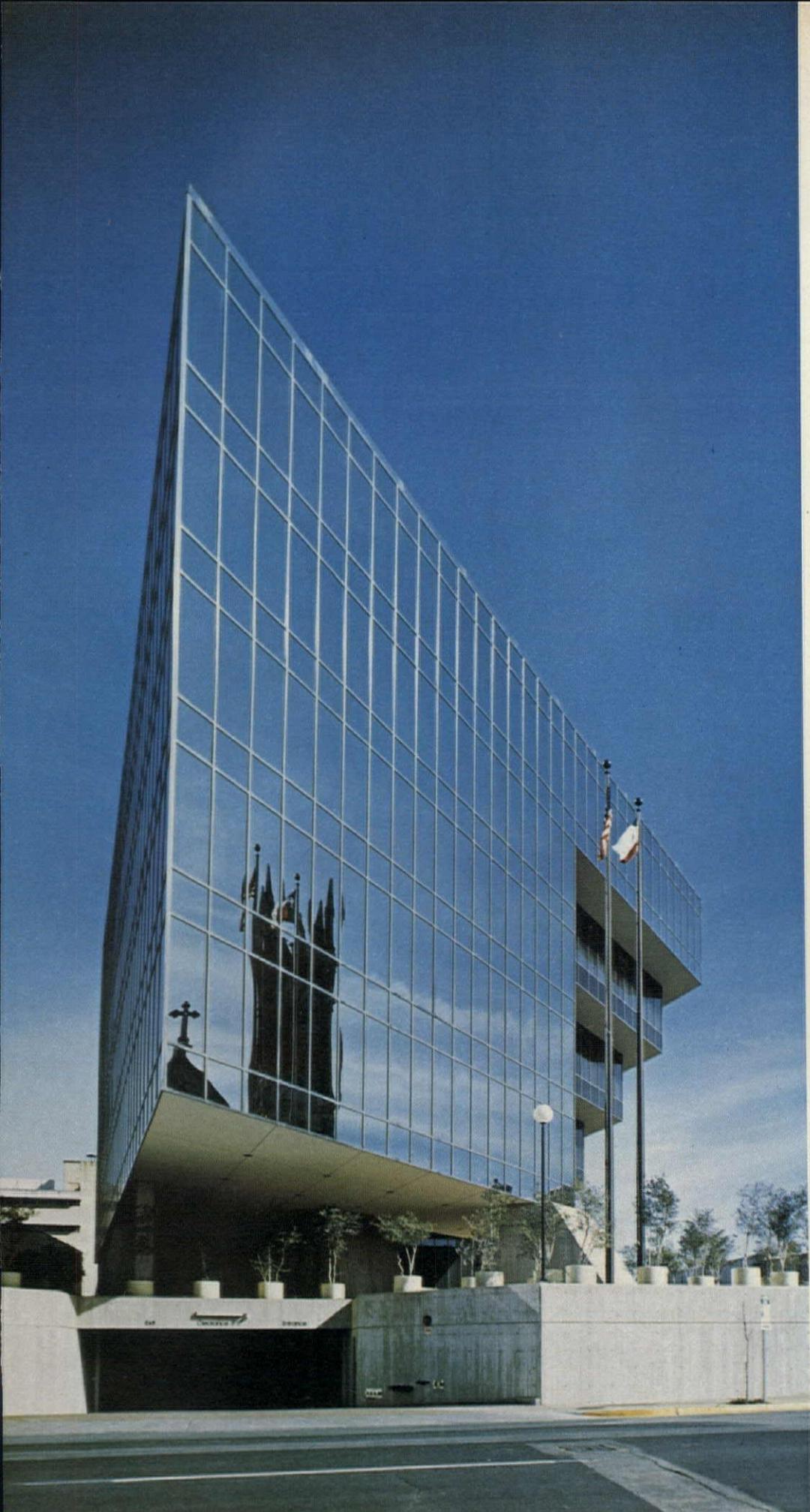
Three tapered-steel roof trusses, the longest of which is approximately 62 ft, carry the five-story-high, 72- and 90-ft-long cantilevered walls over the plaza. The trusses, 13 ft 6 in. deep at their highest point, are fabricated of ASTM A572 Grade 50 high-strength steel.

The east and west ends of the building are also cantilevered through the use of six-story-high exposed wall trusses. The west cantilevered end projects over the garage entrance to three sub-levels of parking. The east-end cantilever provides a sheltered drive-through area for the bank's drive-in teller units. The spans are 60 ft from the column to the ends of the cantilevered trusses.

The trusses minimized the number of columns required to support the loads. This, in turn, provided the additional advantage of increased interior space flexibility.



High-strength steel trusses enabled the architects to create a unique cantilevered design for this six-level bank and office building. Bethlehem supplied 340 tons of steel for the project.



**Owners:** First Federal Savings & Loan  
**Architect:** 3D/Brooks Barr Graeber White, Architects  
**Structural Engineer:** W. Clark Craig & Associates  
**Fabricator:** Capital City Steel Co.  
**Erector:** J. M. Borders Steel Erection Co.  
**General Contractor:** Robert C. Gray Construction Co.  
All of the above firms are located in Austin, Texas.

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Composite design was used to economically reduce steel weight and permit smaller section sizes for the long spans. Composite beams and girders support and combine with the fire-resistive floor assembly of 3-in. composite steel floor deck topped with 3 1/4-in. lightweight concrete.

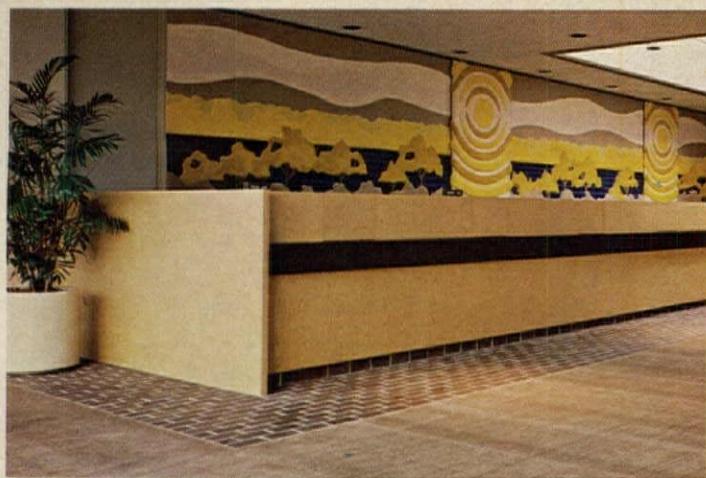
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## Personalities

Harry Harmon, FAIA, executive vice chancellor of The California State University and Colleges, has received the distinguished service award of the Association of University Architects.

Allan B. Jacobs has been named chairman of the Department of City and Regional Planning, University of California, Berkeley.

Bruce H. Jensen, director of facilities planning and construction at the University of Utah, has been appointed to the American Institute of Architects Committee on Architecture for Education.

Paul Rudolph, FAIA, New York City, has received the Elsie de Wolfe Award from the American Society of Interior Designers. Nancy Hanks, Chairman of the National Endowment for the Arts, Washington, D.C., was presented with the Thomas Jefferson Award.

## Calendar

Sept. 21-23. Workshop on developing an accessible campus for the handicapped, sponsored by the National Center for a Barrier Free Environment and the Association of Physical Plant Administrators of Universities and Colleges, Washington, DC. Similar workshops will take place Nov. 9-11 in Palo Alto, CA, and Dec. 7-9 in New Orleans, LA.

Sept. 29-30. Conference on solar energy applications for buildings, coordinated by Interactive Resources, Inc., Oakland Museum, Oakland, CA.

Oct. 6-7. "Anticipating 2000" conference, School of Architecture, Washington University, St. Louis.

Oct. 7-8. Designer's Saturday, New York, NY.

Oct. 8-12. American Institute of Planners annual convention, Radisson-Muehlebach Hotel, Kansas City, MO.

Oct. 10-13. Producers' Council national conference, Williamsburg Inn, Williamsburg, VA.

Oct. 13-16. National Trust for Historic

Preservation meeting, Mobile, AL.

Oct. 14. Deadline for entry slips in the American Institute of Architects' Honor Awards Program, AIA Headquarters, Washington, DC.

Oct. 24-26. Symposium on problems associated with design and construction in developing countries, Munich, Federal Republic of Germany.

Oct. 24-28. First international conference on energy use management, Tucson, AZ. Organizers are University of Arizona and Interdisciplinary Group for Ecology, Development, and Energy.

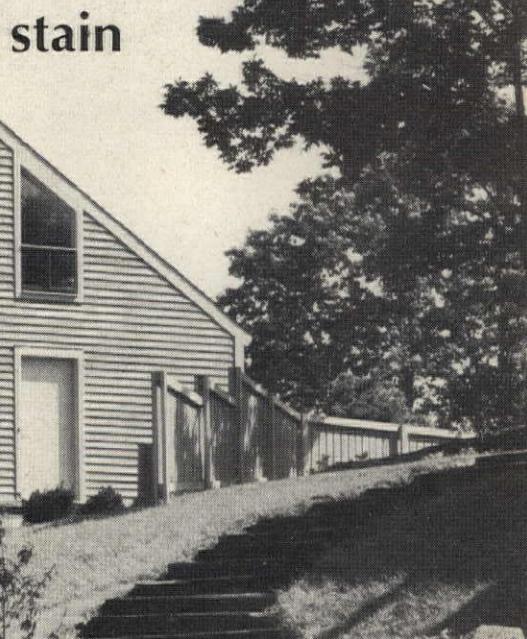
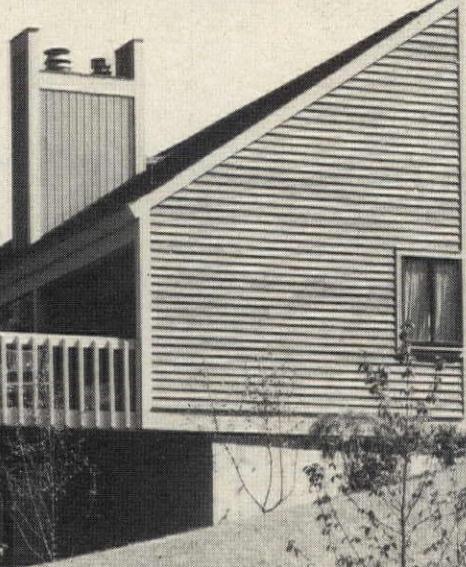
Nov. 1-3. Second annual Building & Construction Exposition & Conference, McCormick Place, Chicago.

Nov. 3-6. Energy Fair '77, Anaheim Convention Center, Anaheim, CA. Show will feature alternative energies and energy conservation techniques and products.

Dec. 1. Deadline for entries in the American Plywood Association's Plywood Design Awards program, Tacoma, WA.

[News report continued on page 48]

## Covers like paint, performs like stain



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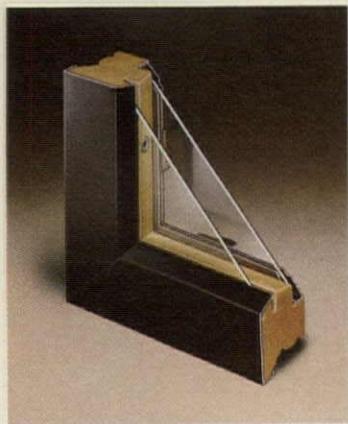
When all of the various window requirements for this project were taken into consideration...

# a Pella package was the only logical choice

When this student housing facility for Hahnemann Medical College was built, Pella windows were specified for some very sound, practical reasons. For example, a complete clad system was needed because the architect wanted matching clad panels below the clad windows. This allowed him to confine the masonry panels to vertical shapes, thus achieving the desired visual effect.

The need to keep maintenance costs at an absolute minimum called for windows that could be washed easily from

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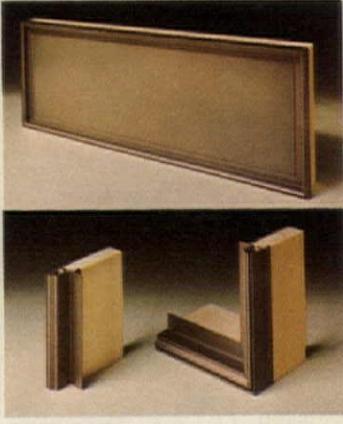
Pella's tough aluminum exterior cladding is first cleaned and etched, then coated with a baked-on acrylic polymer. It won't chip, crack or peel. Available in three standard colors, and 8 extra-cost optional colors.



Pella's Contemporary Double-Hung Window pivots for quick, easy washing of outside glass surfaces from inside the building. Can be equipped with optional keylocks to prevent unauthorized opening.



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Philadelphia, PA

Architect:  
L. Charles Scipione

Contractor:  
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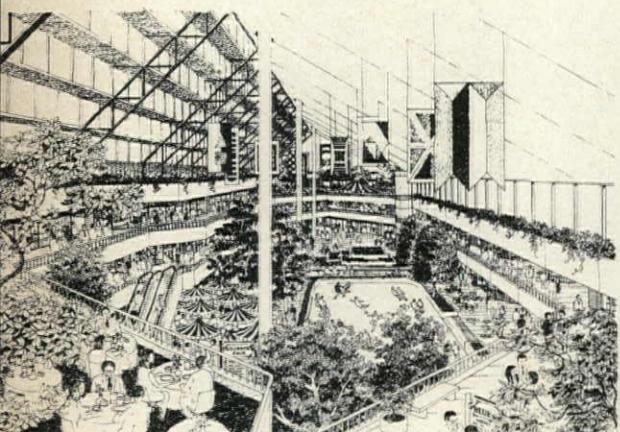
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In progress



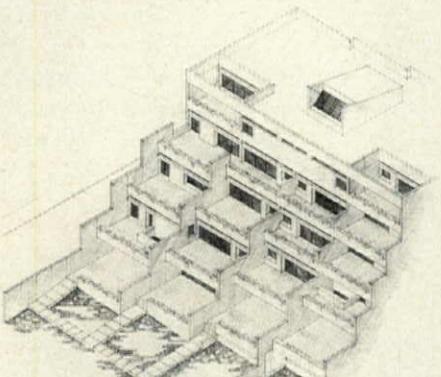
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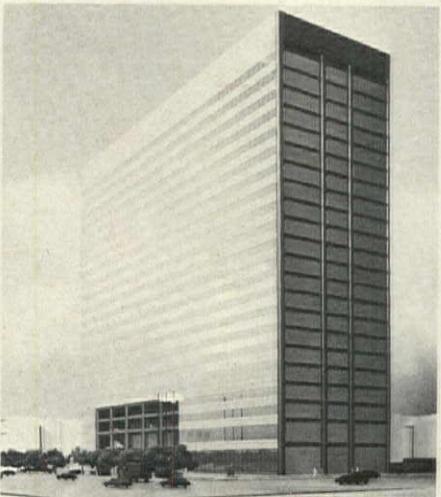
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3



5



6

**1 Joint venture tower**—A 35-story office tower and a five-story satellite building are under construction in San Francisco's financial center, bringing to 4 million sq ft the office space in the district. The building is by Gin Wong & Associates and is a joint venture of Metropolitan Life Insurance Co. and Bechtel Corp. Completion is planned for the fall of 1979. The steel frame building will have exterior columns of precast concrete and bronze glass windows.

**2 Supercenter**—The Irvine Company of Newport Beach, Ca., has announced plans to develop the biggest shopping center in the United States on a 470-acre site midway between Los Angeles and San Diego. The \$300 million center also will include a major office complex and will total 8 million sq ft upon completion. The Irvine Center master plan is by Skidmore, Owings & Merrill, and the shopping center structure is by Gruen Associates. The first phase, 1.6 million sq ft, will be completed in the fall of 1979.

**3 Persian luxury**—Interlocking, three-bedroom luxury condominium units in a suburban neighborhood of Tehran, Iran, were designed to give each of the 12 apartments a double exposure, north and south, and will be completed in July 1978. The architect, Martin Holub of New York, also recently designed a 15-unit condominium building in the neighborhood for the same client, Deyhuk Co. Ltd.

**4 Pillsbury in Minneapolis**—The Pillsbury Company has decided to remain in downtown Minneapolis, and a 36-story tower is being developed by the Gerald D. Hines Interests to house the headquarters. Also in the complex will be a 15-story First National Bank building. The bank initiated the project by assembling parcels beginning in 1959. Hodne/Stageberg Partners of Minneapolis drew up the site plan, and after Hines was selected as developer, Skidmore, Owings & Merrill of Chicago was chosen as architect. Construction will begin in early 1978 with completion in 1980.

**5 Korean headquarters**—Gruen Associates is architect for a 22-story office building in downtown Seoul, Korea, headquarters of Daehan Kyoyuk Life Insurance Co. Ltd. The design, by Cesar Pelli, places bands of mirror glass and concrete panels faced with tile on the east and west elevations; and on the north and south, concrete panels faced with tile grooved to create shadow and relief. The structural framing will be expressed at the main entrance. The \$45 million building also will contain underground retail shops and restaurants. Construction is scheduled to begin late this year.

**6 Law school**—Nearing completion is the law school building for the West Bank Campus of the University of Minnesota, Minneapolis. The school, by Leonard Parker Associates of Minneapolis (formerly Parker Klein Associates), has a "pedestrian street" along the north and east facades and a stepped massing of library reading rooms on the south and southwest sides. The \$10.5 million facility is 20 percent below heating loads allowed in the state energy code, and 38 percent below in cooling loads.

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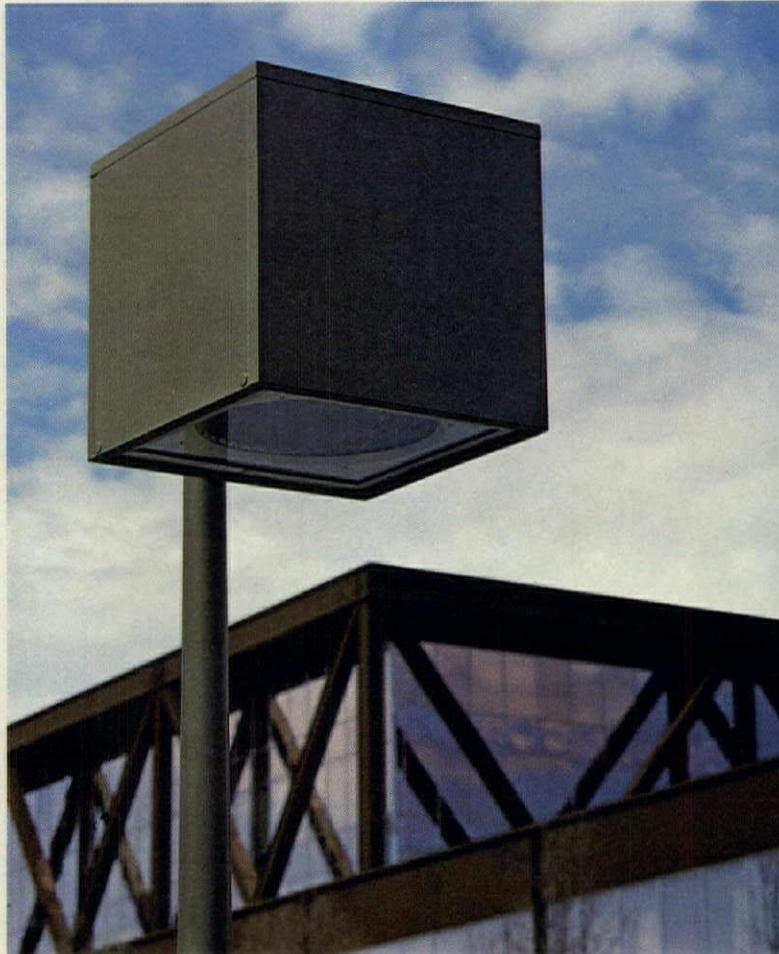
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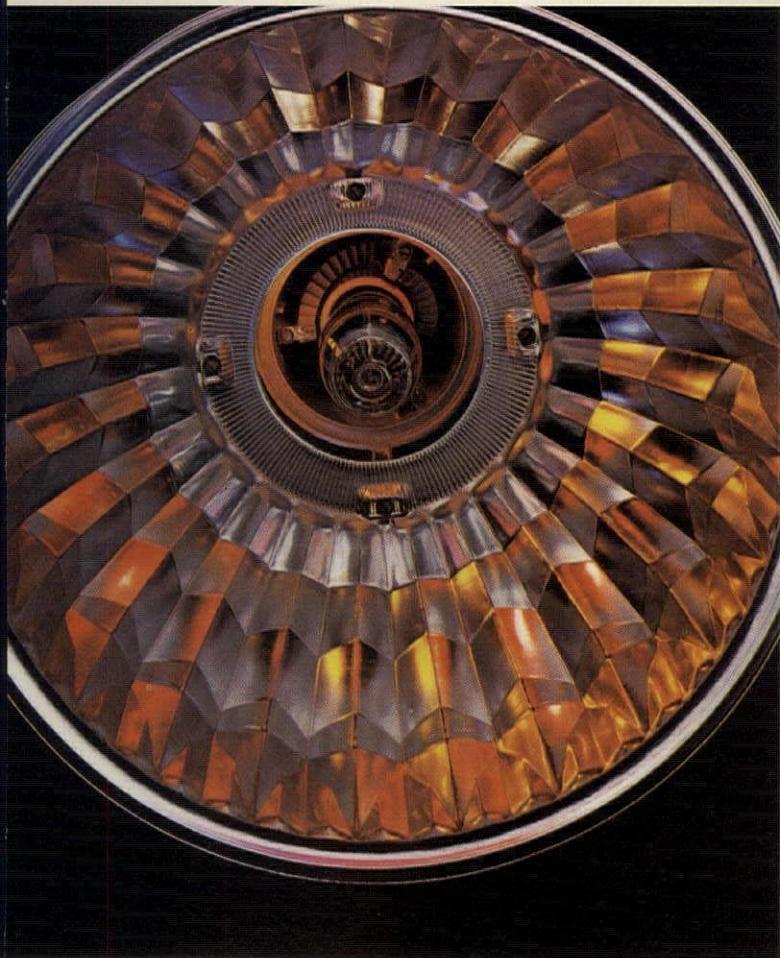
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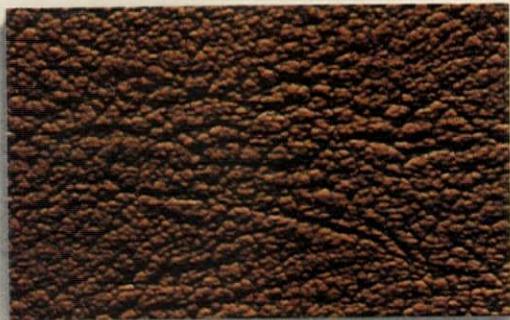
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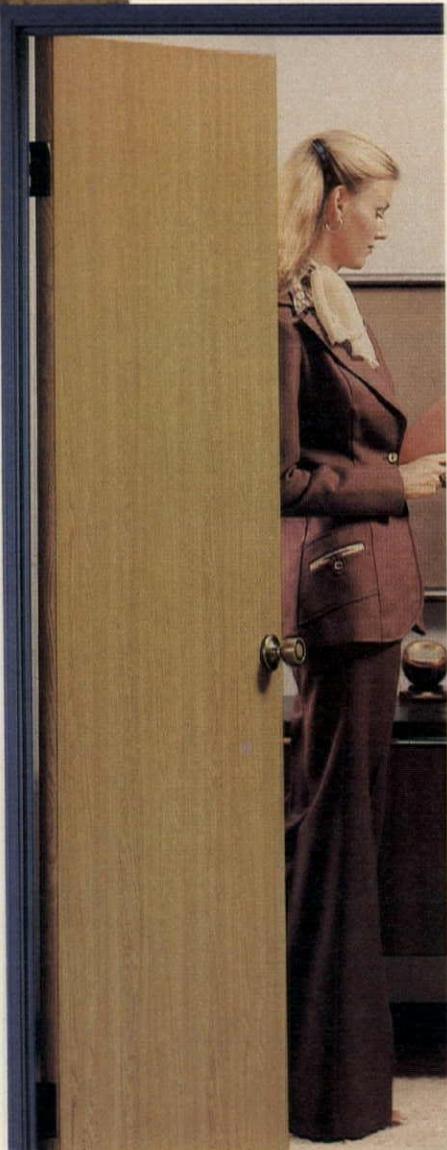
## New high fidelity woodgrains

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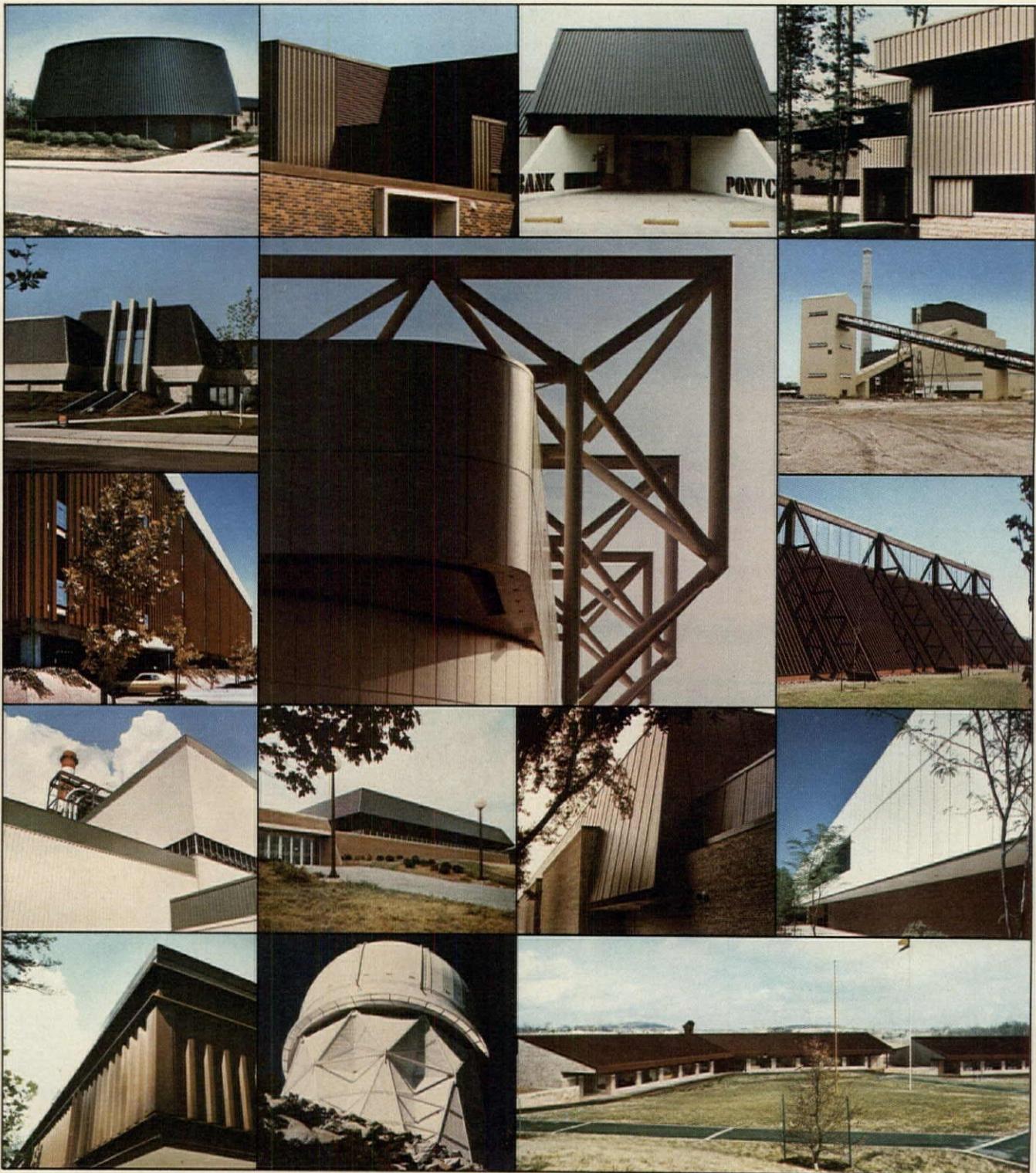
New to the Nevamar Abstracts and Marbles this year are new ideas in both pattern and dimension. For instance: new Nevamar Batik (below), a tone-on-tone abstract pattern in three colors...new Nevamar Glaze dimensionals (above), with the look and feel of vitreous china...and Nevamar Stonehenge (above), its marble-like beauty now accented by Nevamar Slate finish.



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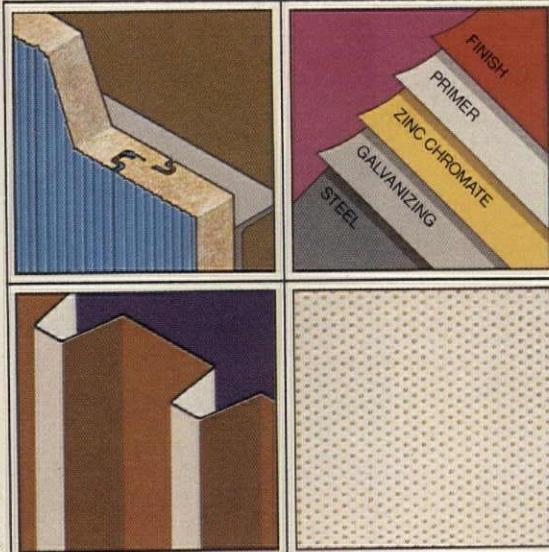
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# The plain, the fancy, the real, and the unreal

**Four major trends in interior design today express the inseparability of interiors from architecture and support the growing feeling among designers that there are many different ways of doing it.**

"A house is not four walls," the Chinese proverb says, "but the space created within four walls." And so it is, for the past few years in the architectural profession have reconfirmed that interior design is an essential and inseparable part of the architectural design process. Architects in unprecedented numbers are now engaged in interior design work, and are re-establishing a unity that was once taken for granted in the design professions. That unity between the insides and outsides of buildings to a large extent had been lost somewhere during the period of the Modern movement's primacy. That split was as injurious to architects' perceptions of what they were and were not able to achieve as the Cartesian dichotomy between body and mind has been to man in general. For the interior design principles of the great masters of Modernism failed to attain the wide currency gained by their architecture, though individual pieces of furniture designed by those architects may have been accepted permanently by a design-conscious elite. For the vast majority of people, Modern interior design might just as well never have happened.

That fact has hastened the end of the Modern movement, the reports of whose demise have been exaggerated not at all. But it means more than the repudiation of a style that has become unfashionable (as all architectural styles in the past have become) only to be superseded by a new, improved architecture. For implicit in the end of Modernism is the end of orthodoxy of any sort and the rejection of One True Design Faith, which is what this watershed in architectural history is all about. Denise Scott Brown, one of the leaders of that repudiation of Modernist orthodoxy, wrote in our recent issue on "The Future of Architecture" (P/A, May 1977, p. 92) that "the architect," trained in one agreed-upon way and following one agreed-upon (Modern) trend, will make room for a different architect who must know different things. . . . Architectural design, I believe, will cease to be a monolith of Modernity. . . . When Pluralist aesthetic values are admitted by architects to exist, architects' own

values will also be validated. . . ."

Our survey of the state of interior design today impresses us above all with its diversity, and from the many trends developing simultaneously, we have isolated four quite different directions in which architects and designers are now working: an affirmation of our belief that there is not just one way of designing interiors. These four directions are, as we have called them, the plain, the fancy, the real, and the unreal.

## **The plain: the new minimalism**

Ten years ago (P/A, Mar. 1967, pp. 148-53) C. Ray Smith hypothesized that minimalist interiors "may also produce the missing link in the chain that the Modern movement envisioned—a democratic style that would produce handsome environments evenly, across the board, in all building types." That which gave birth to "Less is More" died in the onslaught of all-too-easy variants on its battle cry such as Sasia Nowicki's tart riposte, "but Nothing is Nothing." Yet minimalism, the Modern movement's visual heir, exists and thrives. Reaction against the Modern movement in the early stages of that rebellion produced a design backlash that predictably embraced some of the things that the Modern movement originally rejected. But the new spirit of heterodoxy that gains new adherents every year cannot afford to partake of the same exclusionary tactics that were at the very root of the Modern movement's failure. Therefore we can accept the remnants of the Modern heritage as embodied in the new minimalism with as free a conscience as we can the inclusion of anything else in the whole history of design that is worth including.

Minimalism has had a long and widespread history, one that can be seen in many times and in many places, as witness the timeless simplicity of traditional Japanese interiors, or the graceful functionalism of the Shaker design tradition here in America, or the calm and lucid spaces made by the architects of the flourishing minimalist school in Mexico. Although minimalism has had a traditional and philosophically based continuity, it has surfaced from time to time as a reaction to excess. Such is the case today, especially when seen in relation to the fraternal twin of the plain—and its co-descendant of the Modern movement—the fancy.

## Introduction: interior design

### The fancy: the new Rococo

One of the most notable hallmarks of an architectural style is always the style that it follows. The Rococo period, that shell-shocked successor to the earlier international style that was the Baroque, was in fact a sub-style, as is its current-day correlate, the fancy. The fancy, which we define as decorative Modernism without applied ornament, is as much a reaction against excess as the plain is. But it is a reaction not unlike that of apostate Catholics who took part in black masses (in which the more telling word was not black, but mass): for so ingrained was the thing against which they were rebelling that their very rebellion mimicked the form of and equivocated the break from the original. Likewise, the chief exponents of the fancy (who sat at the feet of the masters of the Modern movement and who were seen as their appointed heirs 20 years ago) are unable to renounce the basic forms of the Modern movement even in their reaction against it. Like the inclusivist architects of a younger generation, such architects as Philip Johnson, Paul Rudolph, Kevin Roche, and Warren Platner have found orthodox Modernism to be a dead end, but unlike those younger architects, they cling to the Modern movement's design vocabulary in an attempt to infuse new life into that which has given their professional lives meaning. They have achieved this with varying degrees of success, from Paul Rudolph's typically sincere essay in his recent renovation of his own apartment, to the considerably more calculating ends of Warren Platner in his extravagantly overdesigned interiors for the Windows on the World restaurant in New York.

Another restaurant interior, Philip Johnson's Four Seasons of 1959 in New York, can be seen as a turning point not only in his career, but in the emergence of the fancy as well. Before the Four Seasons, Johnson's work hewed closely to its Miesian inspiration, and it is significant that Mies's late masterpiece, the Seagram building, should hold the interior that was the bellwether of Johnson's fancy phase that began in the early 1960s and which continues to this day. Mies, in the Seagram building, brought the possibilities of Modernism to their irreducible culmination, and Johnson stopped waiting for something better than Mies to come along and moved on to inventing a new architecture every Monday morning (though there is much greater consistency—of whatever level—in Johnson's post-1960 work than he has ever recognized.) The undeniable success of the fancy on all levels of taste is a clear indictment of Modernism and its failure to respond to certain requirements that architecture traditionally has served. As such, the fancy can be seen as a reaction to excess, albeit an excess of omission.

### The real: up from Good Taste

The real, in our definition, is that design which seems likely to overcome the fatal limitations of Modernism, and which speaks to human needs, needs more important, we feel, than any other charge facing design professionals today. What these designs look like is not nearly so important as how these designs act, for if we are to learn anything from the tumultuous history of our century, we must draw the

inescapable conclusion that our future lies in our responsiveness to human needs. Those needs are many, and the forms that the real may take are many. Do not look here for a successor to the 19th-Century ideal of the Great Maker who will singlehandedly change the course of Art. The real presupposes and, yes, demands the participation of many—both makers and users—in the design process. No longer are such notions as Good Taste and Bad Taste useful, for we all know by now that Bad Taste is timeless, too.

The support of divergent solutions, it seems to us, is more likely to result in successful—that is to say responsive—design than the support of a single approach, no matter how convinced we might be at any one time of the efficacy of one specific way. The real, above all, embodies our hopes for what we (children of the Modern movement yet) hope design can still do to better the human condition.

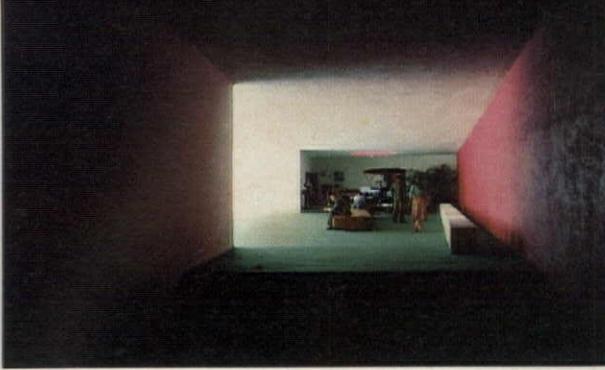
### The unreal: room for imagination

Since prehistoric times man has sought to extend the physical barriers of his interior spaces to include those realms of the imagination that know no structural bounds. The cave paintings of Lascaux, the murals of smothered Pompeii, the frescoes of Mannerist Italy, and the Pop supergraphics of the 1960s all tried to break down the confines of self-contained space, and they make the unreal one of the oldest (and still one of the most valid) traditions in interior design. Fantasy has always been the key which can open whole realms within four walls, and in recent years economic exigencies were the lock which imagination picked, causing many designers to paint what they couldn't afford to build. But more importantly, painting allows the freedom that architecture has always lacked—in good times and in bad—enabling practitioners to experiment and to play with concepts that the cost and permanence of built work do not permit.

The unreal gives, to a greater extent than the fancy, the opportunity for the inhabitants of interior spaces to experience the playful assumption of roles that has been among the most privileged perquisites of civilized man. The popularity of such places as California's fabled Madonna Inn rests squarely on that understanding, for the visitor to that strange and wonderful place can step out of the "real" world and into any number of fantasy worlds provided by the staggering variety of theme rooms at the Inn. Post-industrial man is realizing at last that our psychic needs must be served as adequately as our physical needs, and the rise of the unreal is as hopeful a sign as any of the direction of interior design as we near the end of the 20th Century.

### Let a hundred flowers bloom

The truth of the matter is that the very classification of the projects shown herein exposes those designations to the kind of examination we wish to encourage, an important safeguard against the repetition of the dogmatic evaluations that made the Modern movement both philosophically and experientially untenable. The extent to which the plain, the fancy, the real, and the unreal overlap, confirm, and contradict one another is the extent to which we must recognize the coming of age of pluralist values, which embrace all, which encourage all, and which evaluate all in direct proportion to the basic human need for a variety of ways of living. [Martin Filler]



Plain: El Camino Real hotel, Mexico, Ricardo Legorreta, 1969.

John Morris Dixon



Unreal: The Madonna Inn, San Luis Obispo, CA, 1960s.

Telethon



Plain: ironing room, Hancock Shaker Village, Hancock, MA, 1860s.

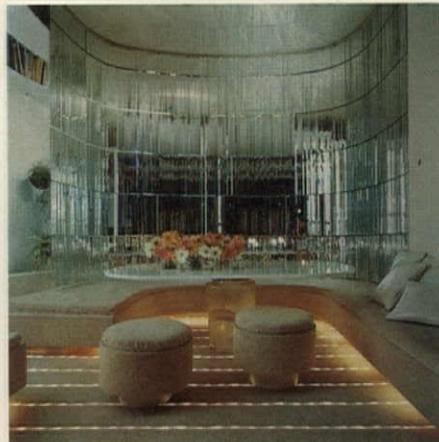
Paul Rocheleau



Real: The Four Seasons, New York, Philip Johnson, 1959.

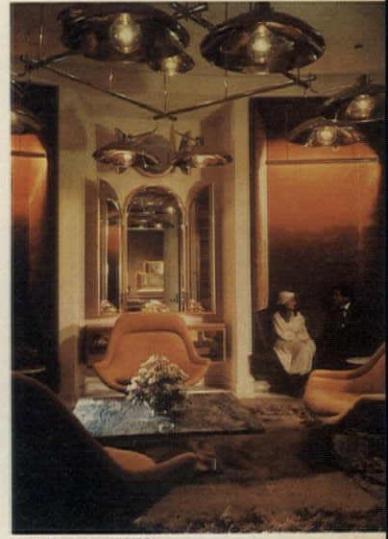
Unreal: Murray house, Cambridge, MA, MLTW/Moore-Turnbull, 1973.

Alexandre Georges



Fancy: (above) Paul Rudolph apartment, New York, 1976; (above right) Windows on the World, New York, Warren Platner, 1976.

Tom Yee

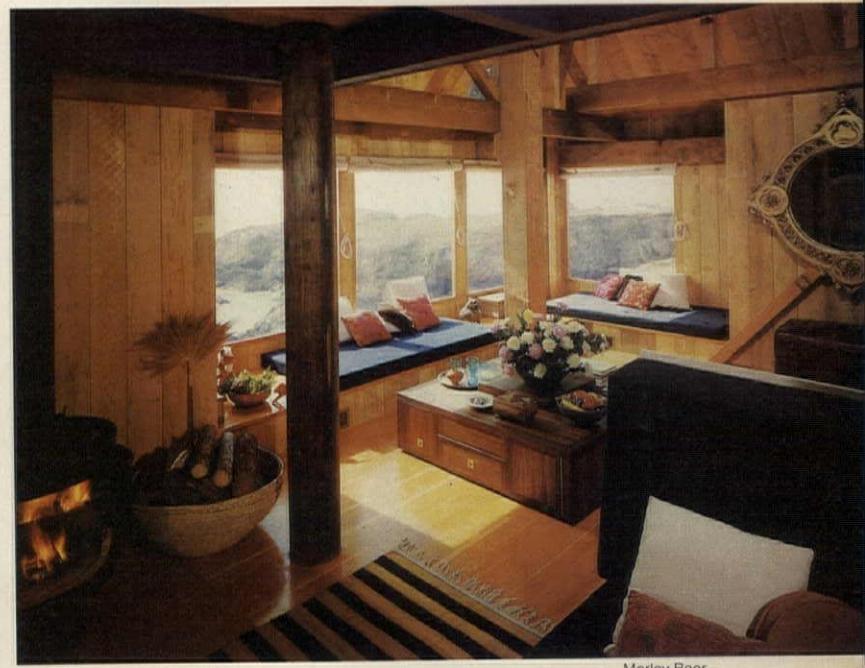


Ezra Stoller © ESTO

Real: Charles Moore condominium, The Sea Ranch, CA, MLTW, 1966.



Robert Perron



Morley Baer

The plain: Calvin Klein showroom and apartment, New York

# Monochromed and minimal

**Designer Joseph D'Urso demonstrates his mastery of a machinelike aesthetic with his interiors for a fashion designer.**

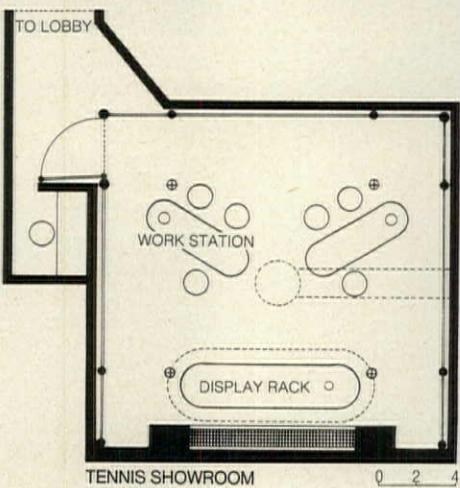
Any architect will half-jokingly acknowledge the affinity between architectural design and fashion design—but not without a moment's discomfort. The obvious parallels, such as the need to solve certain functional and symbolic problems, are not as difficult to confront as the reminder that transient style, unchecked consumption, and faddishness—the reigning values in one field—are too often implicit in the other. Nevertheless the concern of a fashion designer for color, texture, and line correlate closely with the architect's own sensitivity to materials, structure, detailing, and massing. Under certain circumstances it can become apparent they are a part of one design continuum.

One sees this linking in the work of interior designer Joseph D'Urso and fashion designer Calvin Klein, which makes the interiors D'Urso has executed for Klein all the more instructive. Klein has made his reputation with an adherence to simple shapes, good line, tailored construction, muted colors—and a belief in timelessness in his design. He eschews the "ethnic," the outre, the nostalgic creations of his contemporaries: As Klein maintains "My clothes aren't about decoration." It is not surprising then that when he wanted his new apartment "done" he didn't turn to the paisley walls and fringe lampshade crowd. Instead Klein went to D'Urso who had made his own name in the interior design field with almost the same kind of minimal understatement and simplicity.

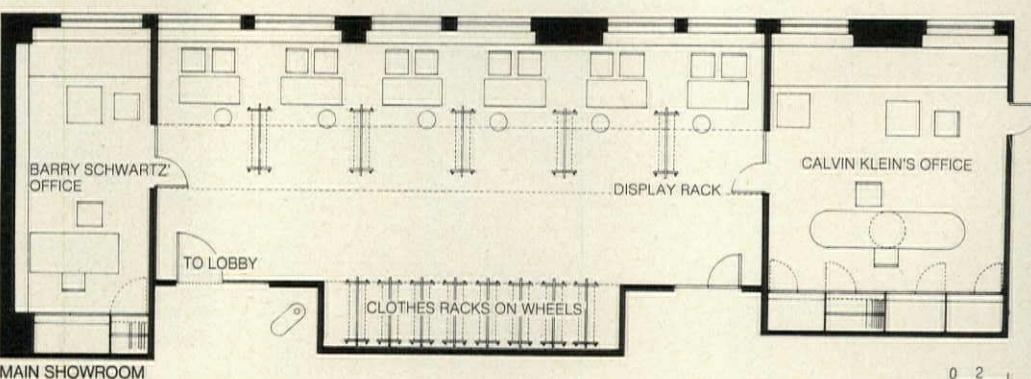
While they each seek a classic sort of design expression, there are understandable differences: Klein may use more color, softer and more fluid lines in his clothes; D'Urso incorporates straightforward industrial components into his interiors. Yet even in their divergence the two expressions are complementary: the clothes find their appropriate backdrop in a setting that still maintains its own distinctive identity.

## The showroom

Located in an old loft building, the Calvin Klein spaces had previously been "modernized" with 8-ft-high hung ceilings. D'Urso ripped out the ceilings and restored the height to its original 9'-6" in the main showroom. Then he coated walls and ceiling with white high-gloss enamel, running a strip of mirror down the stretch of ceiling where fluorescent lighting had been placed. This strip now functions as a demarcation—albeit upside-down—of a runway under which models stride during the seasonal fashion shows. By looking up, buyers can see them coming and going at the same time. Space in the 900-sq-ft area is increased by a mirrored interior wall opposite the windows. To maintain the sense of openness, the buying stations,



Model walks runway demarcated by strip of mirror on ceiling and custom sealed-bulb flood lights.





Main showroom (top left and below) tennis showroom (top middle) and Klein's office (top right) combine industrial and custom-designed elements.



## The plain: Klein showroom & apartment

where buyers place orders with salespersons, are partitioned by movable racks. These racks, a D'Urso invention, are formed by chain link fencing dipped in black vinyl and stretched on two sides of a dress rack to form an A-frame. Their design allows clothes to be inspected on a slant and provides a certain amount of privacy to each station.

D'Urso has carpeted all spaces with gray industrial carpet; custom black spotlight fixtures on tracks fitted with sealed-beam flood bulbs dramatically illuminate spaces. In the lobby, carpeting also surfaces walls, and the ceiling is painted a high gloss black. Adjoining the lobby is a smaller 325-sq-ft showroom for the tennis collection. Here D'Urso installed chain link fencing dipped in green vinyl as a backdrop and surfaced the floor in green rubber—industrial-style references to the tennis setting.

No other areas in this 1695-sq-ft loft space have been completely designed yet, except for the offices of Klein and his business partner Barry Schwartz. Nevertheless it seems as if the collaboration is such that there will probably be further opportunity. Already D'Urso is designing showrooms in Chicago, Dallas, and New York for Klein's new menswear collection, retail boutiques for Klein's new cosmetic line, and he is renovating a house for Schwartz.

### The apartment

Before executing the showroom, D'Urso designed Klein's 2000-sq-ft apartment in a new luxury residential building in the Manhattan's East 50s. As is typical of many speculative luxury towers, the apartment had a very ordinary layout, but spectacular views of Midtown Manhattan.

D'Urso decided to tear down some walls of the three-bedroom apartment, creating a rectangular doughnut-shaped space around an inner core of dressing room/closet and bar. At one side is the living room facing south; on the other, facing north, a bedroom and work area. Large panels can either partition spaces off for privacy or be rotated to form a continuous loftlike space. On the other sides of this central area are auxiliary rooms: baths and daughter's bedroom on the east; kitchen and maid's room on the west.

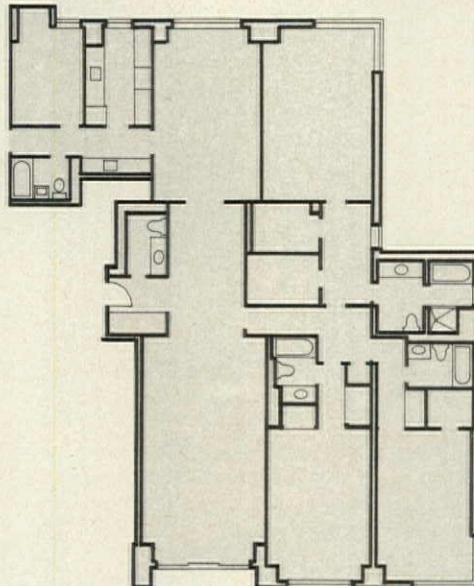
The spatial relationship between the various living spaces is probably the most surprising thing about the apartment: its modulation and fluidity is so skillfully handled that one is constantly aware of openness and views while still being conscious of occupying a particular kind of place—whether dining area, reading alcove, living room, bedroom, work area. D'Urso's sense of scale and space is superbly in evidence here—all the more impressive because of the very standardized architectural conditions he had to work with.

As in the showroom, D'Urso has painted walls and ceiling with white high-gloss enamel, used the sealed-beam flood bulb

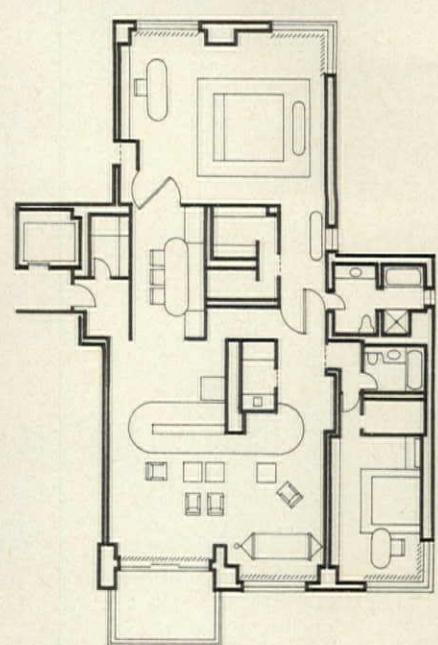


Photo: Tom Yee

Charcoal industrial carpet surfaces floor and walls of showroom lobby; ceiling is high gloss enamel.



APARTMENT FLOOR PLAN (BEFORE)



APARTMENT FLOOR PLAN (AFTER)

10' 3m

Klein's apartment (plans above) had walls removed, entrance foyer (below) shifted.



Photo: Peter Aaron



The apartment (above and below) has rotating panels separating Klein's bedroom and work space from living and dining room.



## The plain: Klein showroom & apartment

spots on tracks as practically the sole type of artificial lighting, and surfaced the floors in gray industrial carpet. Most of the furniture is built-in or custom designed; among the exception are the Marcel Breuer tubular arm chair of 1928 and Mart Stam's side chair of 1927. Gray carpeted platforms with plywood and foam backrests support cushions upholstered in black glove leather in living and dining rooms and the black leather covered bed. A D'Urso trademark, capsule-shaped tables covered in black rubber and edged in stainless steel, supported on round metal columns are used for dining table, work table, console tables. Elsewhere the impeccable detailing one sees in the tables is found in the most commonplace fixtures: for example, D'Urso replaced the heating grilles that came with the apartment with his own stainless steel ones with capsule-shaped apertures; similarly he designed stainless steel light switches, hooks and reinforcing plates for the hammock, plus jams for the rotating partitions.

Obviously D'Urso takes a very craftsmanlike interest in straightforward materials and industrial elements. This is no kit-of-parts approach. The elegance he brings to this kind of aesthetic, his inventiveness with the luxurious materials and industrial elements and the understanding of space is important to his version of the understated interior. It isn't nostalgic, it isn't outré, it isn't about decorating. It is design plain and not so simple.

[Suzanne Stephens]

### Data

**Project:** Calvin Klein showroom and apartment, New York, NY.

**Interior designer:** Joseph D'Urso.

**Program:** 900-sq-ft main showroom for display selling and modeling of clothes; 325-sq-ft showroom for display and selling of tennis clothes; two offices for designer and partner; plus 2000-sq-ft apartment for designer.

**Major materials:** industrial carpeting, high-gloss enamel, rubber, chain link fencing, black glove leather. (See Building materials p 144).

**Contractor:** Sanchez Interior Woodworking.

**Client:** Calvin Klein.

**Cost:** withheld by client.

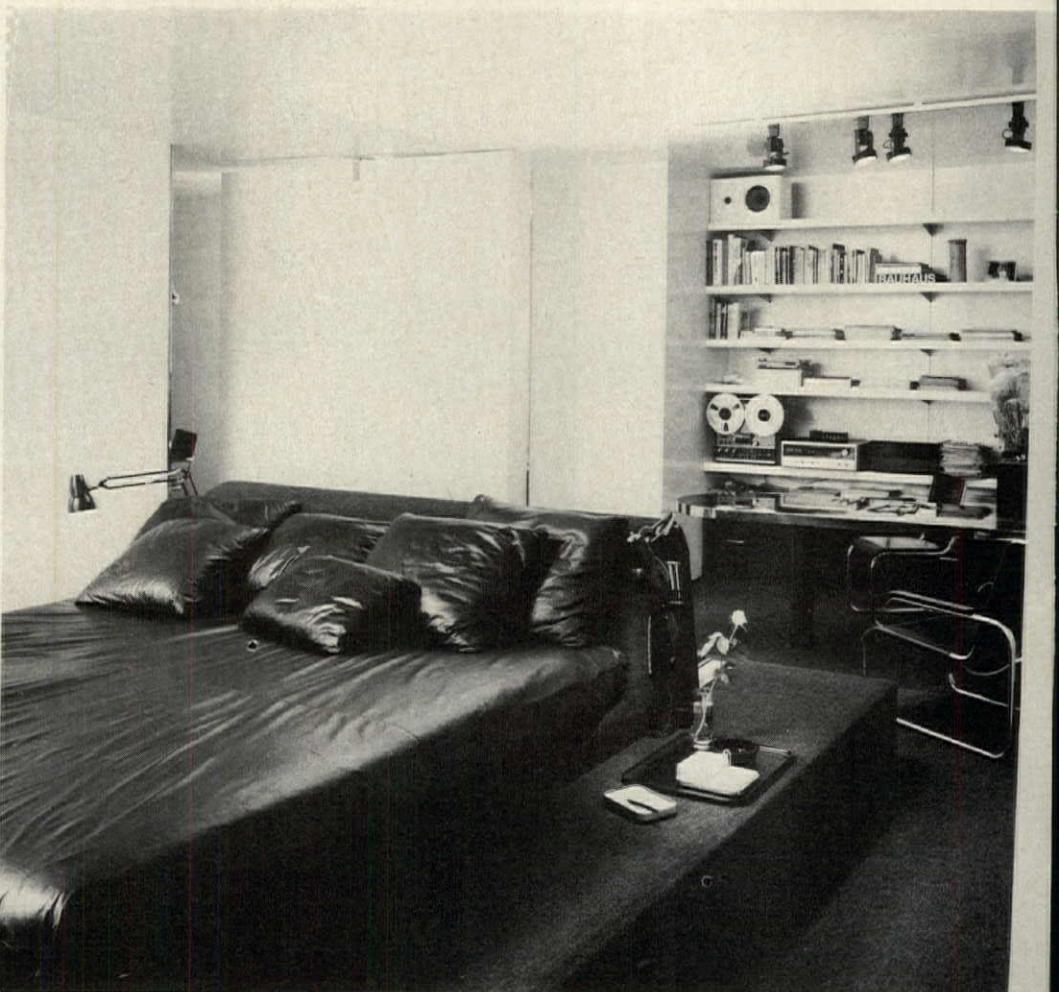
Daughter's room has red lockers and bedcover.



Photos: Peter Aaron



Carpeted platform with built-in speakers, foam and plywood bolsters support leather cushions.



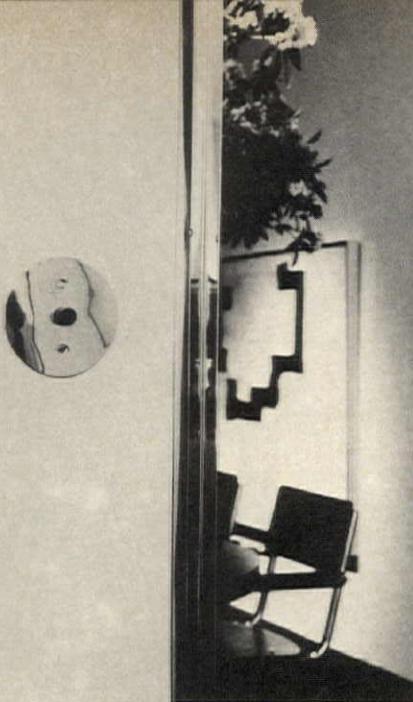


Photo: Chris Von Wangenheim



Photos (right and below): Peter Aaron



The plain: Knoll International showroom, Los Angeles

# Sherbet for the visual palate

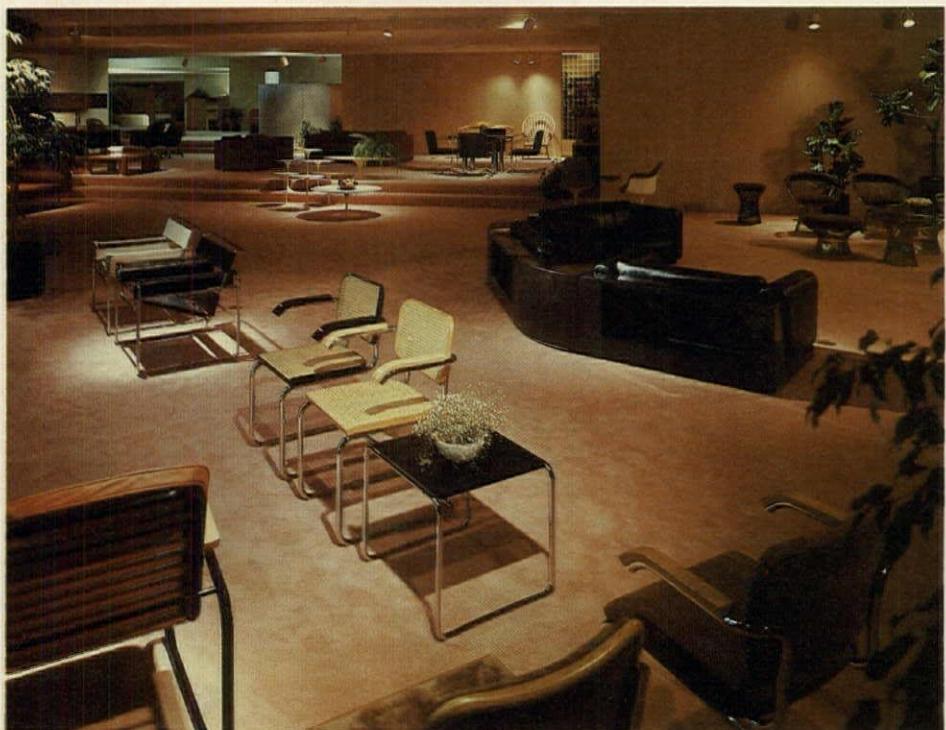
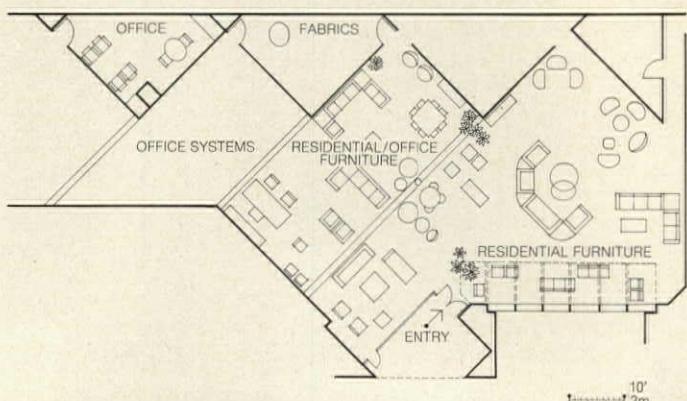
**Minimalism with California local color is subtly handled by Cini Boeri in a space that simplifies, simplifies.**

Of all the interior design showrooms at the Pacific Design Center—Cesar Pelli's great Blue Whale beached among the low-rise minnows of West Los Angeles—there is none more handsome than that of Knoll International. Close proximity to so many other showrooms only strengthens the case for its restrained, uncluttered, yet thoroughly designed approach to its one and only function: the display of furniture. It is surprising how rarely that seemingly obvious objective has been understood by those who commission or design showrooms, and it is not limited to the gewgaw-ridden, *chatchka*-choked showrooms of the purveyors of shell-encrusted mirrors and chrome-plated deer. For more than one dealer in Modern More-or-Less Good Taste furniture (both at PDC and elsewhere) have ignored the essential requirement of the legibility of the merchandise.

#### Much from little

Cini Boeri, the Italian architect and furniture designer, was given a veritable *tabula rasa* with which to work, and wisely decided to keep her design impositions to a bare minimum. Take, for example, her skillful demarcations of space within the 6710-sq-ft showroom: three major areas that lead on to one another, without structural divisions, using only a subtle, two-step rise in level between each two, ascending toward the rear of the installation. She artfully arranged groupings of the classic Knoll offerings around the room in carefully composed settings that are plausible yet informative, comprehensive yet not visually overpowering. The whole is bathed in color and light that add a low-key richness entirely in keeping with the economy of means employed here.

The color and light show how much can be achieved with few well-chosen elements. Boeri had first considered an all-black color scheme, while the standard white/beige alternative had been rejected



The "greenhouse" (below) used for displays visible from escalator well in Pacific Design Center (P/A, Oct. 1976). General view of showroom (above) shows subtle level changes that divide spaces.



out of hand by Knoll. Her daring (considering how disastrously it could have failed) use of carpeting in three shades of pink (the darkest used on the first level, progressively lighter tones used on the two successive levels) shows her skill by using that most difficult of colors for interiors, one that can easily look either garish or saccharine, and one therefore avoided by less confident designers. Combined with the off-white walls and ceilings, the hues seem quite appropriate for southern California, where color schemes often tend toward the softer red and orange tones in so many interiors (and exteriors). The colors have the otherwise fortunate quality of making the familiar caramel-colored leather upholstery of the Barcelona furniture look unexpectedly sensuous.

As for the lighting, it is a pleasure to find, for once, an absence of the ubiquitous

"ceiling acne"—standard down-lighting—that is the inevitable solution in so many public places. For there are no conventional lighting fixtures in the Design Center showroom, with Knoll task lighting providing most of the illumination, augmented by track lighting around the perimeter of the space. The light has a warming influence on the color scheme and performs the visual trick of highlighting the individual furniture groupings with no structural assistance, another sign of the minimalist approach.

#### Minimal Massimo

The entrance design (a collaboration between Boeri and graphic designer Massimo Vignelli) is visually arresting yet minimalist in its own way, too. Set at a 45-degree angle to the corridor from which one enters (and thereby echoing the 45-degree angle of the showroom itself), a large plate-glass panel is painted black save for the drop-out letters that spell "Knoll," providing tantalizing vignettes of the interior: a display in graphic form of how strong minimalist effects can be.

The most fortunate "found" element of the existing space—designed by Cesar Pelli of Gruen Associates—is a small greenhouse-like area that projects out into the adjacent escalator well. The progression up the escalator toward more frantically over-designed showrooms on other

floors allows one to look down wistfully at that little glass house (in which the modern classic furniture still reads easily from a distance of several stories) and makes the observer wish that more showrooms would do it as well.

As Cini Boeri has shown at the Pacific Design Center, design is a total process, regardless of how few or how many are the means used to express it. She has chosen fewer, but better, and therein is the value that her style has for those who would learn from it. [Martin Filler]

#### Data

**Project:** Knoll International showroom, Pacific Design Center, Los Angeles.

**Architect:** Cini Boeri; Timothy Walker, resident architect.

**Program:** to design 6710 ft of showroom space commensurate with client's design standards.

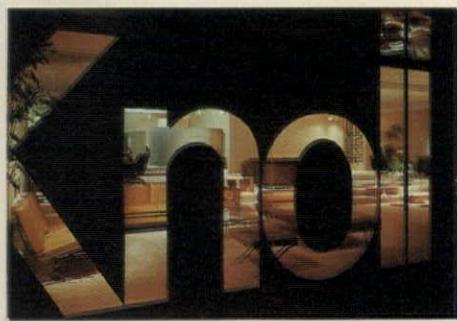
**Major materials:** painted plaster and bleached maple panel walls; carpeted floors; painted plaster ceilings; task lighting augmented by accent track lighting. (See Building materials, p. 144).

**Consultants:** Sylvan R. Shemitz, lighting; Massimo Vignelli, graphics; Timothy Walker, textile display.

**General contractor:** Lazar & Associates.

**Cost:** not available at request of client.

**Photography:** Darwin Davidson.



Knoll supergraphic at entrance (above) screens main furniture display area (below). Entire installation is carpeted in three shades of pink.



# Appropriately unadorned



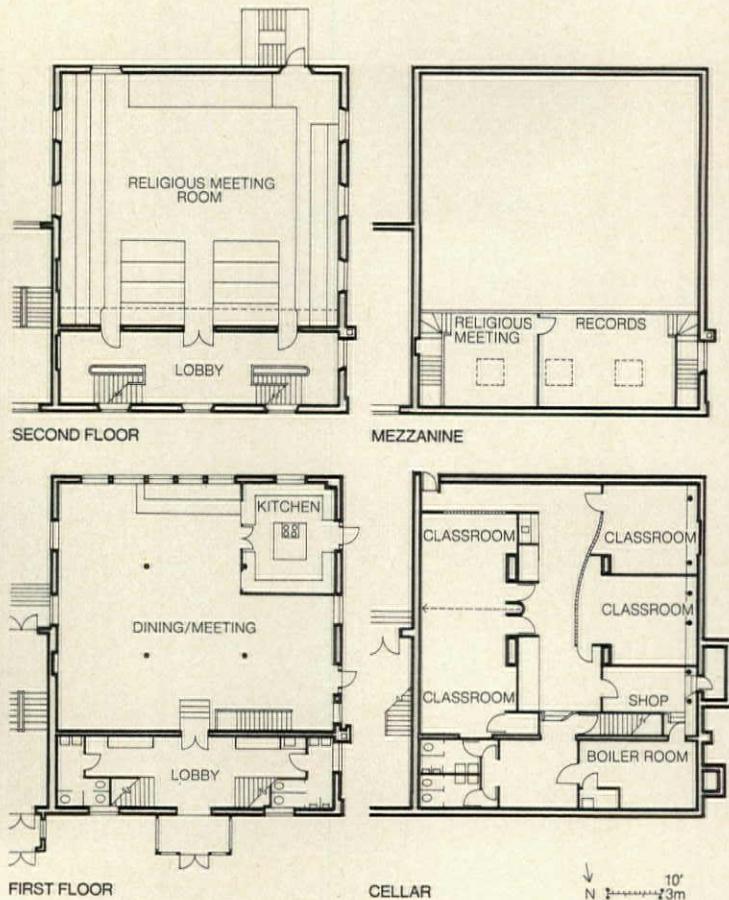
**A low-budget interior renovation was executed by Paul Segal Associates with simplicity and unpretentiousness.**

An interior for a Quaker meeting house offered the appropriate occasion to be unequivocally plain. The assignment facing Paul Segal Associates was to restore the principal meeting room of this Quaker Meeting House on the edge of Brooklyn Heights and renovate two floors for added uses. The meeting house had formerly shared some of its space with the Friends school next door. When the school relocated, however, the Friends decided to make better use of the space within the meeting house itself. Segal himself was a former user of the building, having at-

tended the school for 12 years.

To convert the basement to an amenable 3000-sq-ft space needed for community activities, he and associate Michael Pribyl excavated 3 ft of both the rear yard and the basement level. They then raised the ceiling 3 ft along the back wall to install fixed windows at grade and admit light to the basement. Upstairs this carving out of space was accommodated by building stepped-up platform seating to the sill of the 9-ft-high double-hung windows.

In fitting classrooms into the basement, much of the original structure was left exposed—brick arches and walls and field-stone foundation walls. Since natural illumination was still relegated to the new 3-ft-high band of clerestory-like fenestration, the architects walled the corridor-edge of



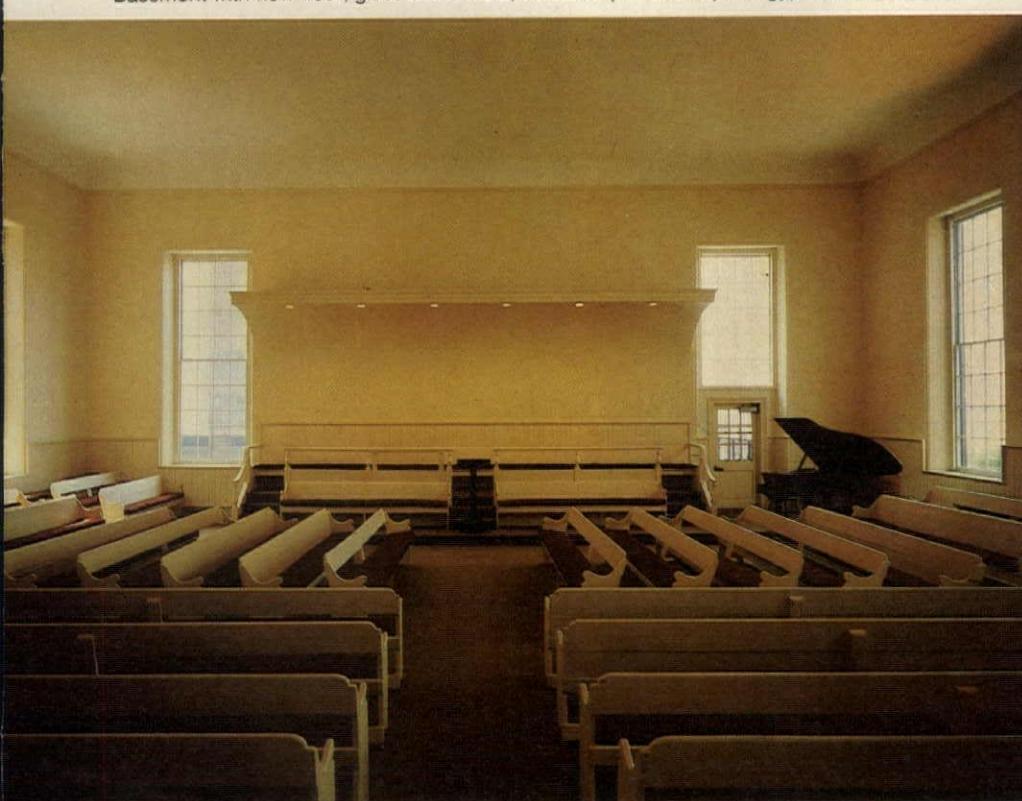
the classrooms with glass block. To contrast with the white-painted foundation walls and gray-painted concrete floor they selected bright colors for storage closets, gypsum block partitions, and air registers and ducts. The ceilings were surfaced in standard drilled mineral fiber acoustical tile—the earliest of its kind designed—because of its regular straightforward appearance.

Upstairs at the street level the foyer and cafeteria were left much the same, with the exception of certain finishes such as white paint, gray-beige carpeting in the foyer, wood flooring in the cafeteria, and some built-in seating and desks.

The 2300-sq-ft main meeting room on the second floor, however, was in need of restoration after extensive use as a school



Basement with new floor, glass block walls, windows (not shown) and gypsum partitions.



auditorium. Here the architects installed gray-beige carpet, and painted wood pews, wood wainscoting and plaster walls a creamy—almost fleshy—hue. For contrast the ceiling is white, the upholstery plum. Recessed downlights were installed in the sounding board—a projecting canopylike structure that had been added in previous modifications. In addition, the architects inserted quartz lights in the bulbous molded plaster sconces thought to date back to the 1920s. By night the place is bathed in a soft ambient light; by day sunlight streams in the 13-ft-high double-hung windows.

On the top (attic) floor, a former library for the school was converted to offices and meeting rooms. Here the small (850 sq ft) space is enlarged by the architect's

exposing the wooden truss under the gable and opening skylights in the roof, increasing heights to 16 ft.

In renovating the low-budget interior, Paul Segal Associates have done so with simple means and economy. But more instructive were their efforts to retain not just the existing architecture, but the sense of history that these spaces, used over the years, have acquired. [Suzanne Stephens]

#### Data

**Project:** Quaker Meeting House, Brooklyn, NY.  
**Architect:** Paul Segal Associates; Michael Pribyl, firm associate.

**Program:** renovate two floors for community uses and meeting house offices; restore main meeting room, increasing usable space in building by 40 percent.



Basement classroom (above); lobby (below).



Partition in top floor offices fitted with butt-jointed glass above 7-ft height to share light.



**Major materials:** reinforced concrete slab on grade (for newly excavated cellar), gypsum block, plaster, gypsum drywall, standard-drilled mineral fiber acoustical tile, paint. (See Building materials, p. 144).

**Mechanical system:** dual-ducted mechanical ventilation with integral steam heat and steam perimeter ventilation/heat. Main meeting room has supplementary steam-fed space heater separately controlled.

**Consultants:** Robert Silman Associates, structural; Wurmfeld Associates, mechanical and electrical.

**Contractor:** John Thatcher & Son.

**Client:** New York Quarterly Meeting of Religious Society of Friends.

**Cost:** \$200,000; \$19 per sq ft; \$8000 furnishings.

**Photography:** Bernard Askienazy, except p 68.

# Pilgrimage bank

**The SOM design for Banco di Napoli's new branch in New York may do as much to change the image of the bank as it will that of the designers.**

Relative to its own history, the Banco di Napoli is recent to New York, having established its first branch there only 70 years ago. Its activities in Italy go back much further, though, to 1539 when two socially minded Neapolitan nobles established the bank with a primary purpose of providing low- or no-interest loans, on pledge, to the needy.

In New York the bank traditionally had been in the downtown financial district. Recently, however, it decided to expand its activities to become a full-service facility. This meant not only that more space would be needed, but that a move up to a more convenient Midtown location would also be necessary. The bank leased ground-floor corner space in a glass tower set onto a plaza on Park Avenue and then, admiring the past work that SOM had done for another bank, asked them to design its new quarters.

The move uptown, however, turned out to be more extreme than might have been expected in the early planning stages. The finished design clearly represents a major step for this 438-year-old bank, which had traditionally maintained a very staid, conservative image. The new look is largely attributable to SOM's convincing the client that "when in New York, do as New Yorkers do." With SOM's own tradition for conservative design, such a suggestion from them might seem unusual. But if this new design represents a more adventurous attitude on the part of the bank, it could also be seen as one for SOM.

The real achievement at Banco di Napoli is not that the space has been extremely well planned to accommodate the functions—that is something one has come to expect from SOM. What is truly exciting is to see the sheer style and force with which the design has been carried out. The bank is unabashedly monumental and opulent, but without a trace of the gimmicks and

vulgaries that are almost always associated with such an attitude, at least in contemporary American design. There seems to be little question that materials have been selected for their decorative effect, yet even though most of the surfaces are colored or reflective (and therefore reflecting colors), there is still an undeniable sense of restraint and refinement within this rich combination of materials.

In compliance with the bank's desire to make its presence felt in the new location, SOM has used an ingenious and somewhat daring device. Just beyond the curtain wall, as one enters the long, narrow space through the burnished stainless steel entrance drum, stands a massive 14'-6"-high freestanding floor-to-ceiling cylinder. It is lacquered red and striped with evenly spaced vertical lattice of polished stainless steel. The cylinder stands isolated on the Sardinian granite floor in an area that accounts for almost one-third of the bank's total space. From the outside its solid appearance seems to suggest no function other than that of attracting the eye, but where it faces into the bank the cylinder opens at counter height to reveal the teller's stations and vault. Again, as in their revolutionary Manufacturers Trust Company bank of 1953 on Fifth Avenue, SOM has positioned the vault almost on the street, but at Banco di Napoli one is unaware of that from the outside.

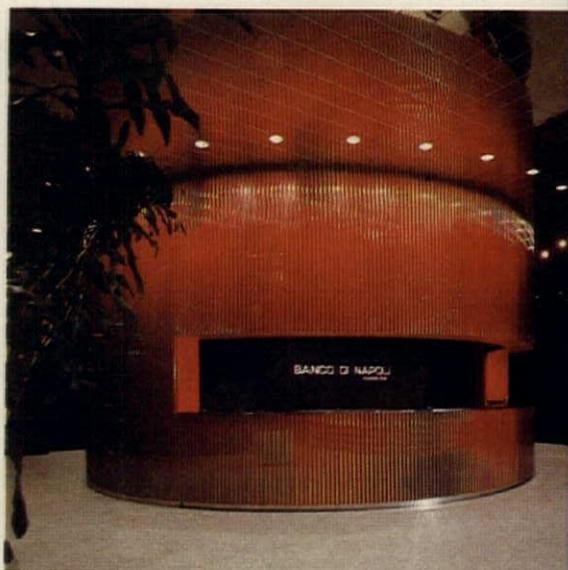
Beyond the cylinder the floor rises four steps to the banking platform, which is a vast, open area where white metal desks and chrome and black-upholstered chairs are set on a red carpet. At the threshold of the platform two immense columns sheathed in polished stainless steel rise to the mirrored ceiling, forming a monumental entry to the space. A rear wall of floor-to-ceiling mullionless bronze-tinted glass

The red vault and tellers' drum (above right) announces the bank's presence from the street. Inside, almost 12,000 sq ft of space is designed in a monumental and opulent manner, with vast planes of reflective materials. Red is used boldly, but the overall effect remains refined.



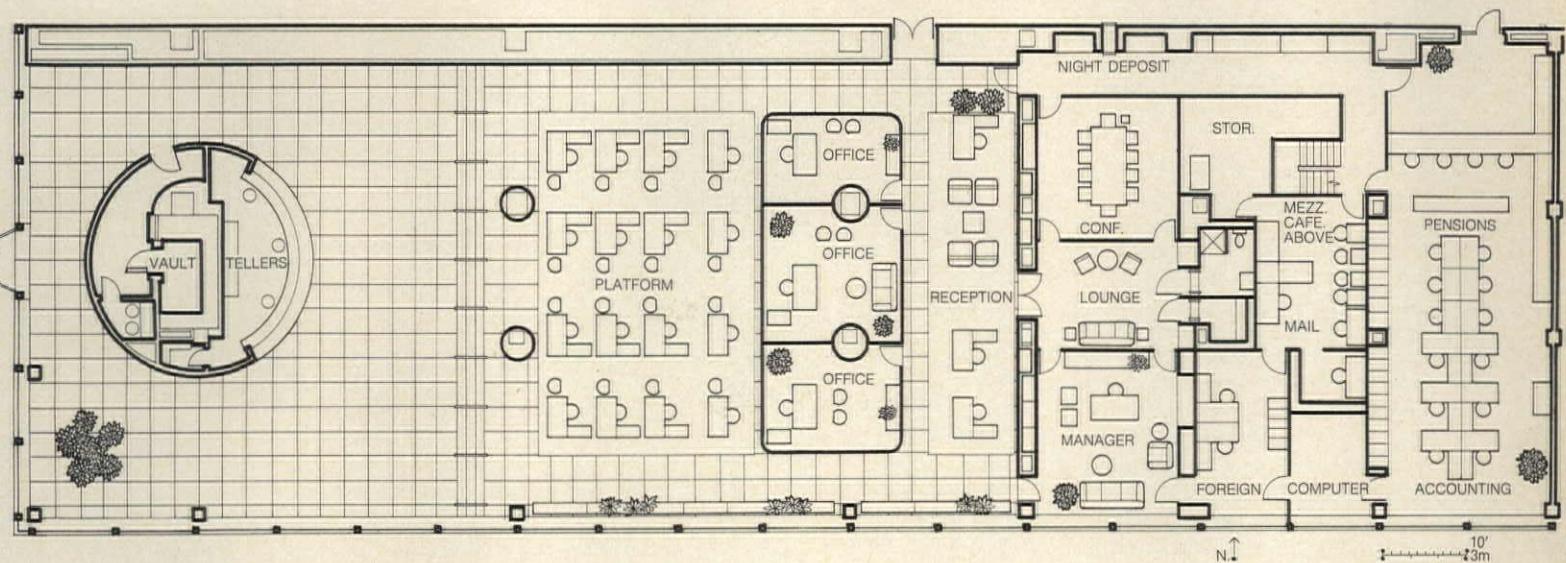


**The fancy: Banco di Napoli**



Executives' offices are enclosed in mullionless floor-to-ceiling sheets of laminated solar-bronze glass (top and left). Red drum (above) is open for tellers' counter on side facing into bank, and entire north wall (below) is faced with polished Canadian black granite. Manager's office (facing page) shares south-facing curtain wall with rest of bank; automated blinds provide privacy from towers across the street.





is revealed on closer look to be one wall of an oblong enclosure that houses three individual offices. These are furnished in black and white, and the rooms are separated from each other with inner partitions of the same bronze glass and two more steel-enclosed columns, which the room dividers abut. The more private areas of the bank, such as the manager's office, conference rooms, foreign exchange, mezzanine-level employees' cafe, and accounting occupy the remaining third of the long, loftlike space.

The plan of the bank seems so logical and clear it is difficult to imagine the serious constraints that had to be dealt with in designing it. One problem was that the interior columns were unevenly spaced and not the same size. To correct this, the first pair have been concealed within the huge red cylinder. The next two pairs, on the banking platform and in the glass-enclosed offices, have been sheathed in steel to give them equal dimensions. The remaining columns have been incorporated within partitions.

Another problem the designers had to face was that the floor rises to three different levels to accommodate a combination of rail lines, subway lines, and an electric plant that are under the building. In dealing

with this, SOM has used the three levels as natural divisions between the three primary areas of the bank. Because of the underground problems, though, the vault could not be supported from below, so it has been hung between the two columns concealed within the red cylinder.

One unforeseen function the bank would later accommodate was the many visitors who would come to see this shimmering new interior. Bank manager Piero Getzel admits that the parade of architects, students, and others made the staff somewhat nervous at first, but adds that a much more casual attitude is taken toward visitors now.

One reason the staff can relax is because the plan allows this visiting activity in a most accommodating manner—in a way not unlike that of a Gothic cathedral. Within the long, navelike space, aisles have been set at the two sides; they connect through an ambulatory that terminates the public areas at the back of the bronze-glass office enclosure. The temptation to interpret the red cylinder as a rose window in plan is probably silly, but in a sense its isolation, prominence, and lattice-work tracery almost produce a comparable effect. The point, though, is that the overall scheme does admirably lend it

self to this unforeseen "pilgrimage" activity, which adds one more plus to an already extraordinary design.  
[David Morton]

#### Data

**Project:** Banco di Napoli branch, New York.

**Interior designer:** Skidmore, Owings & Merrill; Whitson M. Overcash, partner-in-charge of design; H. S. Feldman, project manager; Herbert D. Warrington, job captain; Anthony Mandolfo, senior designer.

**Program:** conversion of 11,520 sq ft of ground floor space in modern office tower to bank branch.

**Major materials:** polished Canadian black granite walls; honed Sardinian gray granite floors; reflective mylar tile ceilings; solar bronze glass office enclosures; columns and handrails, polished stainless steel. (See Building materials, p. 144).

**Consultants:** Jaros, Baum & Bolles, mechanical and electrical engineers; Office of James Ruderman, structural engineers.

**General contractor:** Cauldwell-Wingate Co., Inc.

**Cost:** not available at request of client.

**Photography:** Robert Perron except top left, p. 71, David Morton; top right p. 71, middle right p. 72, and top p. 73, Pedro E. Guerrero.

# No embarrassment over richness

**Tobia and Afra Scarpa have designed a rich backdrop for import furniture that is as highly styled as its setting.**

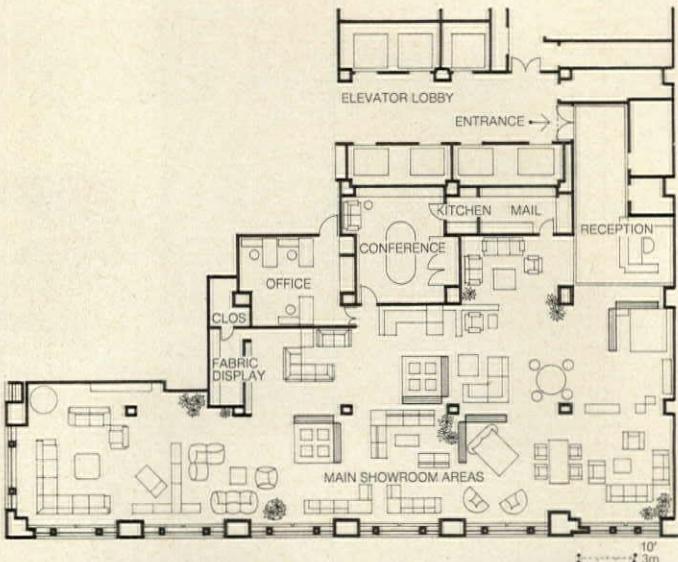
The New York showroom for B&B America—an import contract furniture division of Stendig, Inc.—is an interesting departure from the usual style of its designers, the Italian husband and wife team of Tobia and Afra Scarpa. The Scarpas usually have been associated with the minimalist trend in interior design, using its limited, neutral color range, industrial materials, and sparse furniture arrangements in many of their previous projects. But at B&B they have employed a considerably richer assortment of colors and materials and a denser spatial organization that seem completely at home with the showroom's offerings.

The building in which the showroom is located on New York's Fifth Avenue houses several other "high-end" furniture display spaces, and like one of their larger competitors, B&B wanted their showroom's "design statement" to begin the moment one gets off the elevator at their floor. Since there are other tenants on the same floor with B&B, the designers' options were limited, but what they were able to achieve in that elevator lobby bespeaks the minimalist philosophy of maximum effect through a minimum of means, however un-minimalist the results might be.

First, the Scarpas removed the beige marbleized flooring to expose the beige terrazzo floor that had been hidden under the redundant covering for years. They then extended the burnt-orange color that predominates inside the showroom outside to the hallway as an easy and inexpensive visual claiming of that shared territory. A simple but luxurious door treatment gives a final note of richness outside that prepares one for the richness to be found within.

## Stripes and stripes forever

When the visitor steps beyond that door, it is onto a startling flooring made of large squares of polished steel scored with thin brass stripes and bordered by one broad





Entry to B&B America showroom (opposite page) is floored with polished steel "tiles." Rich materials predominate in reception area (left top and bottom), main showroom area (above) and conference room (below).



stripe of brass. These unusual "tiles" reflect (though not literally: for their scuffed appearance was intended by the Scarpas) the striped wallpaper used throughout. Instead of a conventional corporate logo tacked to the wall, the designers used the B&B America logo over and over again as a pattern in the wallpaper, like a frieze created by subtle variations in the color rhythm of the stripes and making it a kind of op art for the very conservative. The wallpaper stops a few inches above the floor where a snappy reflective plastic stripe scoots its way around the periphery of the showroom.

Overhead, the dropped ceiling is painted a rich, dark taupe, a color that intensifies the saturated oranges and browns of the color scheme and draws particular attention to the furniture on display. The furniture, high-design pieces by major Italian avant-garde designers (some of it by the Scarpas themselves), tends toward richly grained, silkily finished woods and voluptuous, supple leathers, so it is no wonder that the designers of the showroom turned to those materials for the setting in which those pieces are displayed. They

have used, it seems, enough briarwood to keep the kin of Br'er Rabbit homeless for the next thousand generations, and rather than covering the conference room walls with "the hides of all the water buffalo in Asia," (according to showroom manager Jan Napier) and adding significantly to the cost of the project in doing so, the Scarpas reluctantly settled for a sueded synthetic material instead.

#### Nouveau luxe

The major spatial device is a series of free-standing, L-shaped panels that serve as both small display niches for furniture groupings and, more importantly, as visual barriers that screen off large areas of the showroom and focus the viewer's attention on specific arrangements. Thus, the room—not a large one as showrooms go, but capable of seeming so without intelligible divisions—gives the kind of secure feeling that Ms. Napier maintains is important to the firm's clientele.

The decorative elements employed at B&B America in New York are significant in relation to both the client and the designers, and no less so in relation to more

general design trends. Time was when no respectable high-design firm would use anything but the most chaste and chilly colors on all surfaces (certainly no patterns) and would use only materials that had received the Good Bauhauskeeping Seal of Approval. So when two internationally known designers indulge in some frankly sensuous and thoroughly decorative enrichments where none had bloomed before, it can be seen as part of that growing trend toward "the fancy" of which this showroom is a particularly telling example. [Martin Filler]

#### Data

**Project:** B&B America showroom, New York.

**Interior designers:** Tobia and Afra Scarpa; Enrico Trabacci, Leonardo Sideri, associates.

**Client:** Stendig, Inc.

**Program:** remodeling showroom for major high-design furniture company.

**Major materials:** custom wallpaper and sueded synthetic vinyl walls; Custom carpeted floors; painted ceilings. (See Building Materials, p. 144).

**Cost:** \$18.60 per sq ft.

**Photography:** Cervin Robinson.

# One for the books

**'No ad-agency glitter' was the order in this luxurious yet economical rehab for a publisher in Rockefeller Center.**

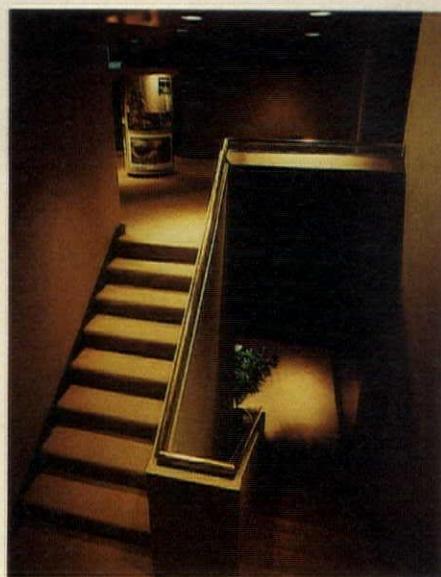
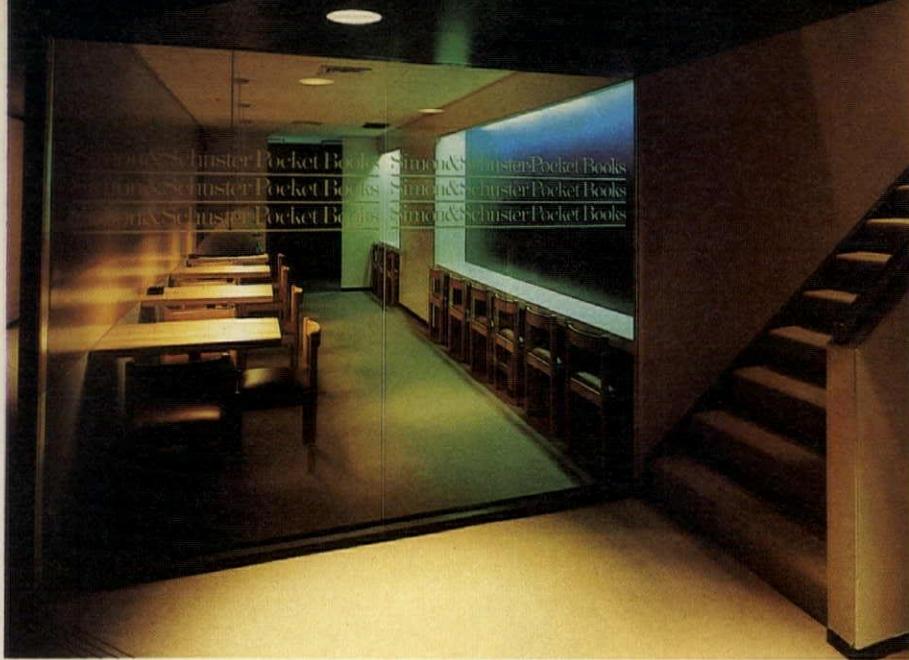
After Simon & Schuster art director Frank Metz had been given the responsibility to look for an architect to do the renovation of the firm's new headquarters, he called his friend, graphic designer John Condon, in despair. He had just seen the portfolio of the architects for the Pizza Dog chain, he told Condon, and somehow felt that they were on the wrong track. Condon thought a moment, recommended James Polshek, and so a most fortunate choice began with a most fortunate referral. It was S&S president Richard Snyder who told Polshek to avoid the sort of corporate plush he felt was inappropriate for his company, and the architect provided an understanding and understated solution for a client who knew what he didn't like.

Simon & Schuster's new offices occupy the 11th, 12th, 13th, and 14th floors of the old Uniroyal (now Simon & Schuster) building in Rockefeller Center in Midtown Manhattan, and Polshek's first inspirations came from the building itself. Like other Rockefeller Center office towers, this one was originally designed so that the central service core of the building was no more than 27 ft from the outer wall, in order to admit natural light to as much of the interior as possible, the lack of adequate light being a common fault of interiors in earlier high-rise commercial structures. Polshek wanted to maintain that amenity, and thus arose the two decisions that are typical of his pragmatic approach to design.

#### **Now you see it, now you don't**

His first decision was to assign the area surrounding the service core to shared activities: libraries, employee lounges, conference rooms, photocopy stations, and such are ranged around this central configuration; they in turn are surrounded by the "interior street" that provides the major circulation route on each floor. Polshek then had the problem of breaking up the feeling of a long, oppressive corridor that





S&S logo (opposite top) greets visitors in lobby leading to reception area (opposite below). Stairway (top right) connects 13th floor—with its employees' lounge (top left)—to 14th floor, with its library (right). Above is detail of lettering etched on glass.

such an extensive hallway could easily produce. Accordingly, he gave most of those inside rooms glass walls facing onto the interior street, thus opening the perceived space, and used other, more illusionistic devices to great effect.

Angled, mirrored walls on one side of the main hallway are set at a proper angle to give a surprisingly believable impression of depth and they reflect the almost life-size enlargements (silkscreened onto book linen) of prints showing the bookmaking process from Diderot's and d'Alembert's immortal *Encyclopédie*. Although only four prints were used, they were broken up cleverly into modules of three segments each and then repeated variously throughout, so that no two are exactly alike, a trick so skillfully carried out that it is not even noticed. The smaller "alleys" that lead from the interior street toward the outer ring of offices are given a dropped ceiling and different floor covering to distinguish them from the large corridor, and brightly colored quilts are used at their end walls to give closure and identity.

Despite the great amount of peripheral



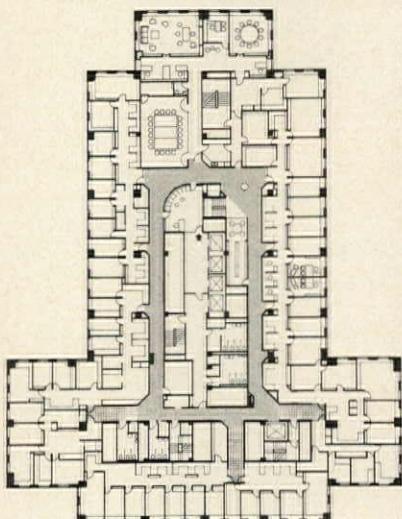
office space created by the effective use of so much of the internal area, it still was not possible to give each employee a room with a window. To compensate for this, Polshek used glass panels in the upper portions of the partitions separating the offices of lesser editorial staff from the secretarial and clerical staff, whose work areas thus receive significant amounts of natural light and seem more open as a result. In these accommodations of his design to the intentions of the architects of the original building, Polshek proves himself to be a pragmatist, one whose desire to make a personal "design statement" does not prevent the impositions of cir-

cumstance (whether favorable or problematic) from exerting their influence on his solution.

#### If it's green, it must be 13

Each of the four floors that S&S occupies houses a separate division of the company (from the uppermost down): trade publishing, paperbacks, financial, and data processing, and they likewise descend in the luxury of their appointments. The elevator lobby, reception area, and interior street of each floor is given a distinguishing color scheme that is announced as the elevator doors open and reveal reverse-painted glass panels in the theme

**The real: Simon & Schuster offices**



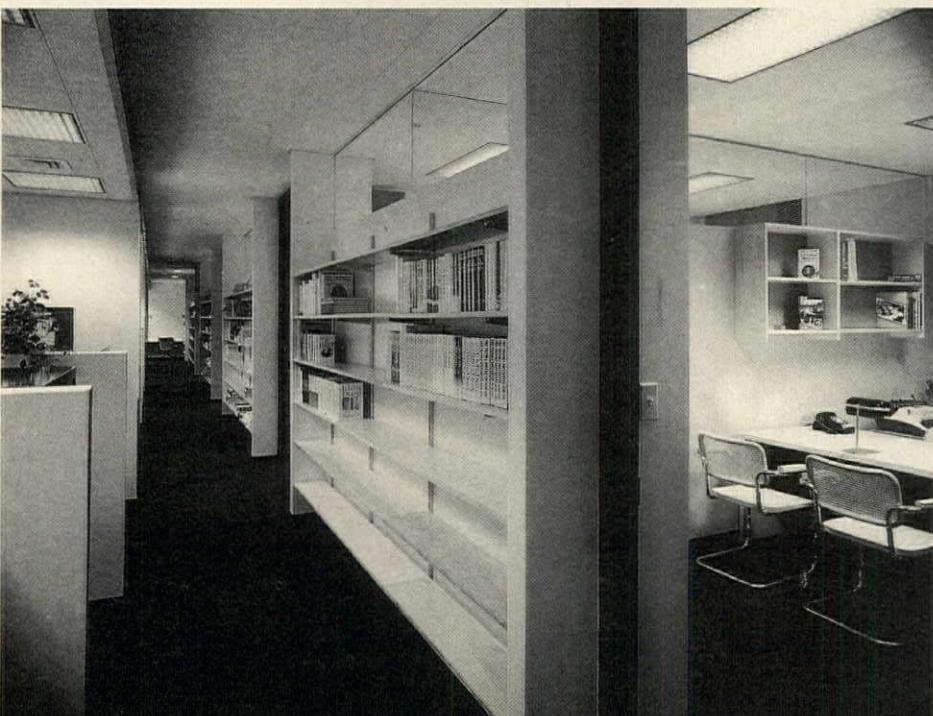
President's office (above) contrasts with trade editor-in-chief's (left). Outer corridor (bottom left) has glass panels over partitions. Executive dining room (opposite, top left) seats 10. "Interior street" (opposite, bottom) leads off to "alley" (opposite, top right).

color bearing a discreet brass Simon & Schuster logo. The predominant "colorways" are a terra-cotta color for trade, forest green for paperbacks, deep aquamarine for financial, and a color yet to be decided for data processing. The schemes are carried out in the solid-color carpeting of the elevator lobbies and reception areas, and are used in the inside hallways for the walls and for the windowpane check that is inscribed on the beige carpet woven to Polshek's specifications.

It all somehow seems appropriately literary, what with such details as the green glass lampshades in the library and the repeated use of framed book jackets from current S&S titles lining the walls. That literary feeling is further promoted by the consummately elegant graphics and signs by John and Mary Condon. The Condons selected a graceful typeface called Modern Roman No. 20 (a fittingly traditional departure from the sans-serif faces they customarily use) and Mary Condon meticulously spaced each word by hand to give the proper visual clarity. The signs were sandblasted onto glass (clear panels for departmental entries and small black plates for doors), yielding details of a quiet but recognizable sensitivity that can delight a bibliophile as readily as an interior designer.

**More than money can buy**

Polshek designed each of the top-level executive offices in consultation with their occupants, and the results are therefore quite different in each, ranging from the burl-veneer richness of Richard Snyder's office to the aggressively understated black and white office of trade editor-in-chief Michael Korda (in which the furniture is arranged with a not-surprising resemblance to the power-play configuration de-





scribed in Korda's best-selling book, *Power! How to Get It and How to Use It*). Other goodies include an executive dining room (served by a small, fully equipped kitchen) in which the higher-ups can escape the rigors of the Publishing Lunch at 21, Le Madrigal, or the Algonquin, and there is a large conference room complete with a projection room behind it.

All add up to what certainly must be one of the most quietly luxurious—but, more importantly, well-designed—office interiors in New York. For all that, the cost to the client was surprisingly low: only \$18 per sq ft without the furniture and \$22 per sq ft with, which shows that American offices need more than money can buy. Perhaps no other major area of interior design in this country is so poorly served as offices, and only a handful of designers have shown themselves capable of raising the design standards of these places where most of us spend most of our lives. James Polshuk is one of them, and it is to be hoped that he is followed by other architects and designers in providing equally excellent office interiors for that country whose business still remains business. [Martin Filler]

#### Data

**Project:** Simon & Schuster offices, New York.  
**Architect:** James Stewart Polshuk & Associates; W. Todd Springer, project architect.

**Interior designers:** James Stewart Polshuk and Pamela Babey.

**Program:** renovation of 110,000 sq ft to house offices of major book publishing company.

**Major materials:** tackboard, linen, painted and mirrored walls; custom woven carpet, wood, quarry tile, ceramic tile and VAT floors; fluorescent lighting; acoustic tile ceilings (see Building materials, p 144).

**Consultants:** J + M Condon, graphic design; Fisher & Marantz, lighting.

**General contractor:** Rockefeller Center Inc.

**Cost:** \$2.4 million; \$22 per sq ft.

**Photography:** Edmund Stoecklein.



# They knew what they wanted, but got more than that, too

**An exacting house renovation by Charles Moore and Dmitri Vedensky that embodies true Bay Area style.**

Charles Moore and Dmitri Vedensky have displayed, both in their collaborations and in their own separate works, a gift for the expression of *genius loci*—the spirit of the place—and their most recent work together is one of their most lively expressions of that special talent. And as rare as that talent assuredly is, it is Moore's and Vedensky's innate ability to sidestep the pitfalls of regional cliché that makes the Shinefield house such an admirable achievement.

Nowhere, perhaps, are those pitfalls more numerous than in the Bay Area, home of that most chauvinistic of all regional modes, The Bay Area Style: for the basic elements of the style have been grasped by many, mastered by few, and botched by most. And to develop a design there that avoids the well-known hallmarks of that style, while simultaneously cooking up a rich *cioppino* of local associations, is a tribute to the invention and virtuosity of these two architects.

#### More than meets the eye

This house was built atop Russian Hill in 1910 (four years after the earthquake), and it commands what is surely one of the most glamorous sites in San Francisco. The house enjoys a vista, in a city that places a premium on views, that would be difficult to equal: west past Bernard Maybeck's Palace of Fine Arts of 1915 toward the Golden Gate Bridge, and east past Alcatraz Island toward the rest of the bay. Some 50 years after it was built, the house was remodeled by Wurster, Bernardi & Emmons, and it was later bought by its current owners—he is a pediatrician, she is a T-shirt designer; they lived in it for three years before retaining the current architects almost ten years ago. (In 1970, Moore and Vedensky completed a vacation house for the Shinefields at The Sea

Ranch, and the two architects are currently working on plans for that house's expansion.)

Virtually illegible from the street, screened by trees and wedged into an extremely narrow lot (next door to the house of architect Joseph Esherick), the house has a perfectly ordinary shingled exterior, with two stories on the street side and two stories below them (used as a rental apartment) visible only from the hillside behind it. The house, then, has the feeling of a geode—that natural form so beloved by Charles Moore—with its almost anonymous exterior opening to interiors of surprising richness and life.

In his essay "The End of Arcadia" in *Bay Area Houses*, Charles Moore foresees that "The future of domestic architecture around San Francisco Bay seems manifestly to lie in a whole new realm, shared with many other places—in fitting new buildings, not into arcadian sites, but into existing urban and suburban settings and even into existing buildings, uniting past and present, making ourselves part of a continuous popular history." In the Shinefield house, he and Vedensky confidently point the way to that future.

Moore has seen that attitude emerging during the execution of this unusually lengthy project (which is still not completed). "In 1968, architects (including me) were less into dealing with what was there—the 'found object'—than we have become since then. For me," Moore says, "the most exciting things were deciding what to keep, taking a house made up of little dinky rooms and making bigger ones without losing the character of the place." The architects received considerable direction toward that end from the Shinefields, discerning, demanding clients, more than willing to express the care about their dwelling which Moore so eloquently espoused in *The Place of Houses*. "Everything that's really successful was a joint effort," says Moore of the results at the Shinefield house, which stand as proof positive that strong clients

are frequently the recipients of buildings well worth that care.

#### Do, do, do, do it again

Part of that care involved reworking various parts of the job—both big and small—which did not meet with the clients' own high expectations. This easily could be misconstrued, reminding one of the story about the dreadful diva in *Parma* whose excruciating aria was rewarded with demands for encore after encore, with an uncomprehending visitor being told by a regular, "We're going to make her do it until she gets it right!"

That was not the case here at all. It was a case where money was no particular object, where the pearl without price was perfection of a sort that the owners wanted, and got. But it all was done much in the spirit of Catherine Bauer Wurster's remark about her Bay Area architect husband's work (quoted by Moore in his book, *Dimensions*), "No matter how much it costs, it will never show."

And it doesn't, which helps to explode the myth, supported by Moore himself, that when he builds cheapest, he builds best. "I am now . . . very much interested in economy," Moore wrote in his "Self-Portrait" for *L'Architecture d'aujourd'hui* last year, "of dollars, but in some sort of moral economy, and I have been helped by having had in most cases really rigid budgets." Maybe so in the case of such early works as his cunning little Bonham house of 1962 (as lovable as a cuddly Christmas puppy), as opposed to some of his less-well-resolved larger houses and unexecuted projects.

But now, at a point in his career when larger and less frugal commissions are coming his way, Moore (in such houses as this one and his house near New York of 1976) is showing the confident mastery of an embarrassment of riches that would be the envy of the detail-obsessed architects of an earlier generation. Painstakingly conceived, meticulously executed details are employed throughout the house, but



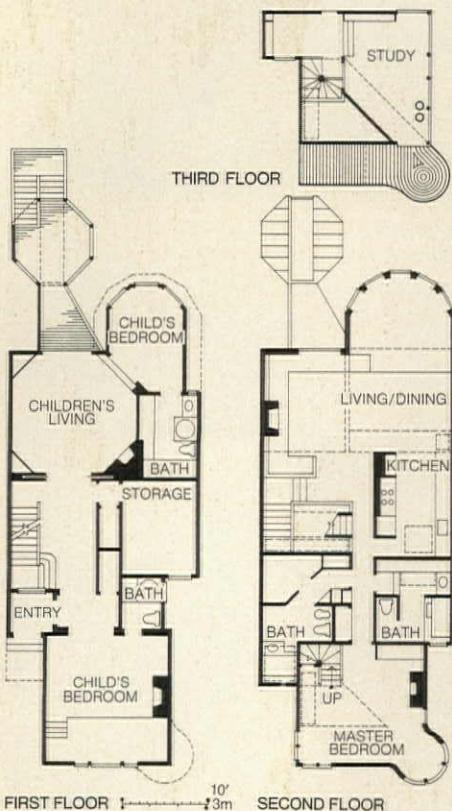
The living/dining area retains the barrel-vaulted ceiling from the original house, built in 1910. The seating alcove (above) faces west toward the Golden Gate Bridge; upholstery is white canvas. Built-in banquettets flanking fireplace (below) are covered in recycled blue denim.



## The real: Shinefield house



Children's living room (above left) leads to daughter's bedroom (above right) with its doomed ceiling, another holdover from the original house. The master bedroom (opposite) has a stairway that leads to study on the level above.



never are those details ostentatious, never do they call attention to themselves save for their ingenuity or their craftsmanship. Emblematic of that approach is the secret glitter of chrome-plated piano hinges used in the joints of folding doors, visible for a bright, unexpected moment, and then once again invisible. The architects were aided by "the Old World craftsman" (Vedensky's nomenclature), one Theo Steinbach, whose intuitive handling of much of the detailing (under Carol Shinefield's watchful eye) give it both a warmth and an understatement typical of the best of Bay Area design traditions.



### One space, many uses

The clients' main discovery, during their three years of pre-renovation occupancy of the house, was that they lived essentially in one space, and consequently it was the architects' first charge to create an interrelated living-cooking-dining area on the second floor. That floor also contains the senior Shinefields' quarters, a master bedroom with a study carved out of attic space above it, and two bathrooms. Rooms for their two children, a 12-year-old girl and a 5-year-old boy, are on the first (entry) floor below, zoning determined by the need for privacy which will become more important to the children as they grow older. Apart from these current designations, rooms throughout the house have been used variously from time to time by the family, a practice that Charles Moore approves of, delighting as he does in the "nice Palladian matrix" that such interchangeable freedom of function in this house implies.

The furnishings are largely the choice of Carol Shinefield, and reflect her taste, heavily influenced by the Design/Research philosophy, as well as the more eclectic (some would say inclusive) taste of Dr. Shinefield. The success of the interior design is in large measure the product of the interiors not being "done," in the worst sense of that unfortunate usage: for these interiors are the highly personal expression of an informed sensibility, and are aided in that expression by the skillfully designed architectural setting. The architects had the assignment to provide a background against which those tastes might be played, and the setting as a whole is complementary to the clients' affinity for multi-purpose spaces.

### The sum of its parts

The predominant feeling, which one senses immediately upon entering the house, is one of white, sun-washed surfaces: white walls, floors set throughout with white, glazed tiles that are the architects' strongest (though in keeping with other expressions here, nonspecific) associative element, all lit through a series of

skylights that perform their random, dappled magic with that same associative appropriateness. For these rooms are at once all those Mediterranean places whose children settled San Francisco—Portugal, Spain, France, Italy, and Greece—without the folkloric overtones that might be permissible elsewhere, but not in this surpassingly cosmopolitan milieu.

It is a design in which all those places might have entered the architects' imaginations, but in the process of recognizing about his clients (as Moore did) that "paying very careful attention to their specific images was the name of the game," both clients and architects achieved results exceeding their individual contributions. It is a house where the active, informal, family-oriented nature of its occupants is simultaneously revealed and fostered by the interior design, and in doing so it has style in the true meaning of the word. If we are to join, as Lewis Mumford wrote, "those who appreciate the sociological insight of Ruskin and Morris . . . [and] . . . believe that a 'style' is fundamentally the outcome of a way of living," then we will see this house—a house that affirms the dreams of its owners—as the stuff of which true style is made. [Martin Filler]

### Data

**Project:** Shinefield house, San Francisco.

**Architects:** Charles Moore, FAIA and Dmitri Vedensky, AIA; Quinn Meyers, associate.

**Program:** remodeling interior of 1910 house to provide family of four with maximum space and light.

**Major materials:** Gypsum board walls; white tile and carpeted floors; gypsum board ceilings. (See Building materials, p. 144.)

**Consultants:** Geoffrey Barrett, structural engineer.

**Cost:** not available at request of client.

**Client:** Dr. and Mrs. Henry Shinefield.

**Photography:** Morley Baer.



The real: Maurice Tidy hair salon, New York

# Impeccably Park Ave.

**Be elegant, be chic, but be discreet were guidelines for designing a hair salon in a conservative part of town.**

In moving his business from Madison to upper Park Avenue, Maurice Tidy ran into unexpected resistance. Even though a liquor store had occupied the 1500-sq-ft space before, the Park Avenue Association wasn't eager to have another commercial venture in this residential area. The design had to be discreet.

Michael Rubin and Henry Smith-Miller, two young architects who by day are associated with the respective firms of Carson Lundin Thorsen and Richard Meier Associates took the job on a free-lance basis with another architect, Kenneth Cohen. They gave the former shop front a simple, almost unidentifiable façade of bronze glass and black baked enamel steel panels. Instead of a sign, only a small logo is painted on the window. The store front, opaque in daylight, at night reveals the space within. Or almost. For immediately behind the reception area is another wall—of glass block. The wall of 6-in.-sq translucent blocks not only shields the shop's activities from public view but functions as kind of a façade for a free-standing structure, 6'-4" high, containing dressing rooms.

The room-within-a-room idea applies generally to the way Rubin and Smith-Miller subdivided the remaining spaces in this small 10'-6" high by 68 ft long volume that varies from 14 ft to 20 ft in width. From the street entrance customers proceed through the tight spaces quite logically: Entering the door to the left in the bronze-tinted plate glass store front, one moves into the foyer past the receptionist, then through a portal to the right of the glass partition, into the dressing rooms. Having changed, the customer then proceeds to the back wash area to the left, then on around the column at the rear of the shop to the hair cutting stations. A column and the stair to the basement were architectural holdovers. Rather than concealing or enclosing them, the architects allow the spaces at the back of the shop to remain



Almost invisible by day (top) the hair salon begins by night to disclose some of its architecture, including the 6-in.-square glass block wall partitioning reception from main part of salon.

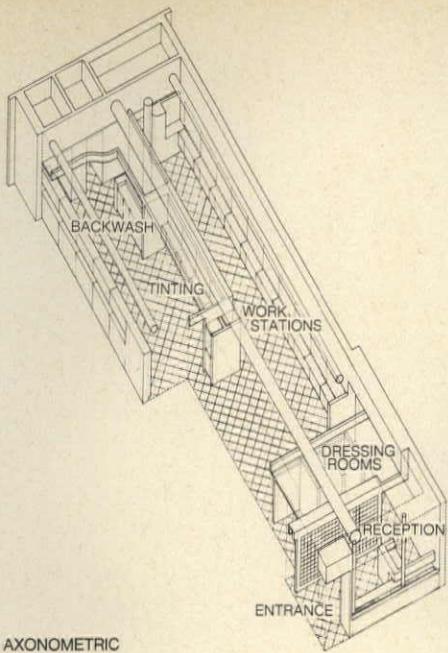
open. The sense of space expanding laterally here is reinforced by mirrored walls on both sides while lowered soffits differentiate one area from another.

Interior finishes are kept purposefully simple: gray cut-velvet pile carpeting surfaces the floor in the reception area and dressing rooms; natural oak in the main part of the salon. Walls are painted a flesh tone; the mineral tile ceiling a burgundy red; while all elements that intrude into this volume to perform a certain function—ducts, lighting tracks, pipes, and columns—are battleship gray.

The use of lighting—natural and artificial—modulates the various spaces: natural light permeates the shop through the front walls, supplemented by incandescent down-lights in the dropped lintel above the store window. Fluorescent lighting recessed in coves washes certain walls, in-

cluding the back of the glass block partition. Incandescent spots are combined with fluorescent fixtures in the tinting area to obtain the right light for color assessment; in the hair cutting stations, however, the spots on tracks are supplemented by plug-mold dressing room lights with sockets mounted every 6 in.

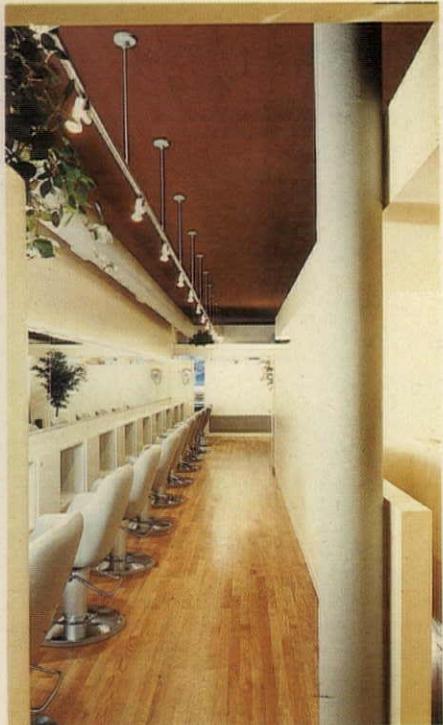
The understated quality of the storefront has not hampered business, although Tidy does get inquiries about the function of the shop from passersby. (A few photographs hung sparingly near the entrance do give some clue to the activities within.) The spaces are tight, Tidy observes, but work extremely well. The only change he and his wife Marsha are contemplating is adding more colors to the main Salon area. Yet there is a danger here: too much color will destroy the legibility and clarity of the architectural space. [Suzanne Stephens]



AXONOMETRIC



A room within a room, 6'-4"-high partition encloses the backwash and tinting areas.



Work stations edge one wall illuminated by track lighting and plug-mold dressing room lights.



Modular "Domino" seating with mohair fabric and Aalto stools were chosen for waiting area (above); at rear of salon, stair to basement and column were left exposed; curved soffit defines space.

#### Data

**Project:** Maurice Tidy hair salon, New York.  
**Architect:** Michael Rubin and Henry Smith-Miller, Architects, in association with Kenneth Cohen, Architect.

**Program:** turn a 1500-sq-ft space, formerly a liquor store, into a hair salon with ten hair cutting stations, four tint stations, five wash stations, reception, changing rooms, waiting area.

**Major materials:** oak floor, carpeting, gypsum board, glass block. (See Building materials p. 144).

**Consultants:** Charles Wurmfeld, mechanical engineer.

**Contractor:** I. Mass & Sons.

**Client:** Maurice Tidy.

**Cost:** \$60,000; App. \$40 per sq ft.

**Photographs:** Norman McGrath except top, p. 84, Henry Smith-Miller.



# Black beauty



**An interior that uses 1930s design as a point of departure has created an ambience that transcends period.**

When first commissioned to redesign a 30-year-old beauty shop on the ground floor of a nondescript East Side Manhattan apartment building, architect R. Scott Bromley and designer Ron Doud were faced with a client with a very small budget who nevertheless wanted a very architectural solution, and they began the project with those limited funds in mind. Bromley's and Doud's major design consideration was to avoid the usual salon configuration of work stations lined up in a row against flat, mirrored walls. They wanted, instead, to create an atmosphere that was private (as befits the process that takes place there) but also open, not wanting to carve the small shop into tiny cubicles to create a feeling of intimacy.

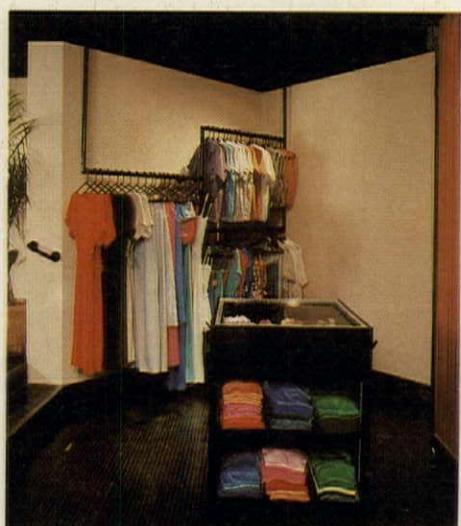
To achieve this, Doud and Bromley divided the long, narrow store into three major zones of activity: a small reception/boutique area at the front of the store; the main styling area, up two steps from the entry; and at the rear, an interconnected space where washing, drying, coloring, and massage are done. The

overall plan of the salon evolved from Doud's original conception of an "umbrella" quality that would give necessary definition to the work stations without the more conventional means of division: thus, the basic scheme of a 45-degree angle was devised.

#### **Beauty is . . .**

Used first in the reception desk and in the steps that lead up from it to the rest of the shop, the 45-degree angle is repeated in the work stations in the styling area, and in the back of the salon where the sinks, the hairdryers, and the partitions that separate them are similarly angled. The six work stations are slightly staggered (though aligned along an open, central axis) and the mirrors with which they are faced have a strangely privacy-promoting effect: for one is unsure, at points, what is a reflection (distancing from the real person), or a reflection of a reflection (still more distancing), or perhaps real after all. Equally imaginative is the treatment of light and color, considerations as important as any in a highly competitive business catering to the vagaries of physical beauty and its personal perception.

The lighting, by Brian Thompson, does all that it is supposed to in a cosmetic

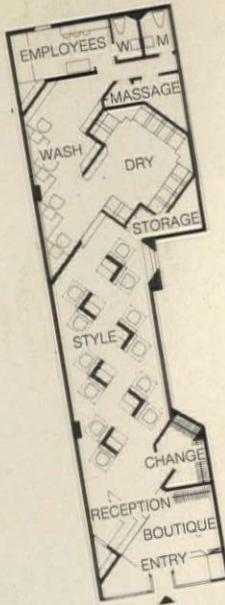


sense, but it also gives form to the "umbrella" concept in the styling area. Square light fixtures are dropped slightly below the ceiling over the work stations—and over the upholstered seats within the ells they inscribe—to define the areas they surround: the light is in turn extended by reflections in the mirrors which the fixtures meet at right angles.

The predominant color, black, was decided upon for two reasons. First, it establishes what Ron Doud calls "the pearl on the black dress concept," supporting as it does his belief that here "it is important for a woman to see herself without the interruptions of pattern or color." Second, black is a predominant color of the industrial materials that were used, both for appearance and economy, throughout the store. The second color, a soft peach tone, was used for its well-known property of flattering the complexion, and together the two colors work to create Doud's ideal of "a feminine but realistic impression" of the work done on the premises.

#### **... as beauty does**

Closely related to the mood of privacy and confidence the designers wished the setting to impart is their use of "the '30s clean-line approach we most identify



with." Doud feels that he and Bromley have achieved a certain timeless quality that will make the ambience "more secure and less intimidating than a 1977 interior with 1977 materials, which would lead to wanting a 1978 interior with 1978 materials next year."

Therefore they have used creatively some "of-the-period" materials that work toward that goal of timelessness much more effectively than the shiny metal and clear plastic that have become the stock makings of 1930s revival decor. Among the rediscoveries are a metal-studded black vinyl tile (lamentably expensive, thus used only in the entry area) that is a stylish alternative to the Pirelli flooring seen all over town; a "dumb" white-flecked black vinyl flooring of the sort that thought it was passing for marble; and on the walls the inimitable stucco, enhanced by the peach color that is flattering to it, too.

A final, sympathetic addition was made by the management. A late 1930s planter in the form of an openwork, laurel-edged lyre, painted black, was hung in the back room, a comprehending and appreciative finishing touch that is the only purely decorative flourish at Backer & Company. And aside from beautiful women to grace the salon's mirrors, it needs no other.

#### Data

**Project:** Backer & Co. hair salon, New York.  
**Architect:** R. Scott Bromley.

**Interior designer:** Ron Doud.

**Client:** Richard Backer.

**Program:** remodeling 30-year-old hair salon, adding a small boutique area.

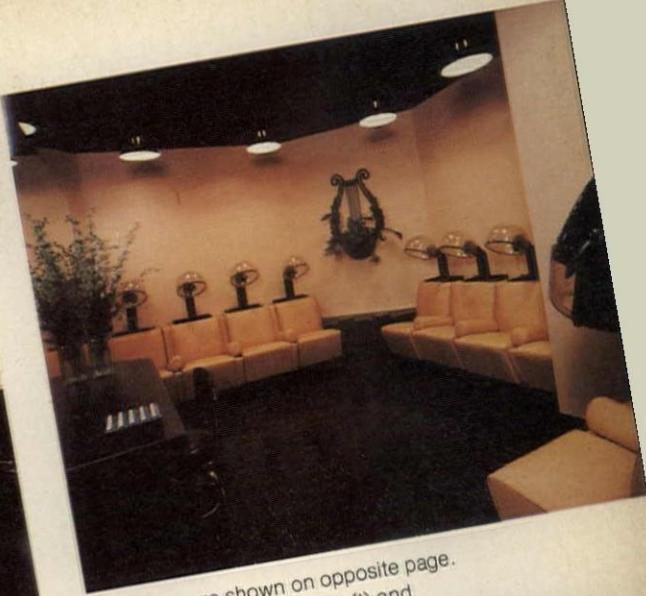
**Major materials:** rough plaster walls; VAT, steel studded, vinyl tile floors; plaster ceilings; custom design lighting; custom design and refurbished existing furniture.

**Consultants:** Brian Thompson, lighting; Renny Reynolds, plants.

**General contractor:** Baker Roblan Construction and Iron Corp.

**Cost:** \$30 per sq ft.

**Photography:** Norman McGrath.



The entrance and boutique area at the front of Backer & Company are shown on opposite page. Main styling area (below) leads back toward area for washing and coloring (above left) and drying (above right). All areas show use of 45 degree angle employed throughout the salon.



The unreal: classroom, Nueva Learning Center, Hillsborough, CA

## A poetic indoor/outdoor space



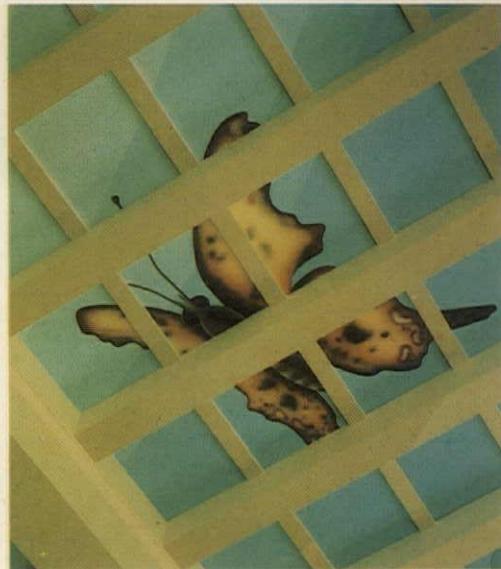
**Time flies, as do the colors, in this imaginative schoolroom that neatly embraces earth, mountain, and sky.**

The Nueva Learning Center, located in the old Crocker estate in the posh San Francisco suburb of Hillsborough, is a school unafraid to create innovative surroundings to complement its innovative teaching methods. In this first of several imaginative graphics environments at Nueva, Dick Fosselman, a young San Francisco painter (beguilingly self-described as childhood "runner-up in Quaker Puffed Wheat's *Sgt. Preston of the Yukon* Coloring Contest") exploited the existing architectural elements—arched French doors and a beamed and cross-latticed ceiling—to create an airy, pergola-like atmosphere that perfectly suits the rather metaphoric, outdoorsy graphics.

Standard classroom furnishings were painted various shades of green to create the "earth," the chalkboard was set into a jagged, slate-gray mountain (flush with the



Two alated forms pause in flight at the Nueva Learning Center: a clock whose wings express the timeless proverb (opposite, left), and a large Monarch butterfly (far right) whose iconography—no less than the clock's—symbolizes the evanescence of childhood. The large, high-ceilinged first-grade classroom (below, and opposite, right) enjoys the ample proportions and graceful fenestration of the old mansion in which it is housed. A detail of a corner of the room (right) shows part of the lattice-work ceiling treatment and the subtle bands of color used on walls and ceiling.



floor), over which hovers a *tempus fugit-ive* clock, which just misses the mountain's highest peak. Huge, inverted-rainbow arcs of subtly graded hues of blue inscribe whole atmospheres around these make-believe objects. The lattice-work ceiling might well be just another *trompe-l'oeil* element, so quickly does the room train one's eye not to take any part of it for granted; but it is real, with its reality kept nicely ambiguous by the large, friendly butterfly whose descent further into the room is prevented by the pale wooden mesh.

It is a highly sophisticated conceit, as rich with meaning for adults as it is for children, if not more so. Though graded bands of earth tones encircle the room (and the bookcases as well), the overall feeling of the room is that at any moment it might just take flight, or at least ascend like a gracious hot-air balloon. This whimsical, yet serious, setting for the beginning of the journey of learning avoids cuteness but it contains no pomposity; it is innocent yet knowing at once, much like its inhabitants at that special age of six. Nabokov would have loved it. [Martin Filler]



#### Data

**Project:** first grade classroom, Nueva Learning Center, Hillsborough, CA.

**Interior designer:** Dick Fosselman of Flying Colors.

**Program:** to create, primarily through the use of paint, a stimulating first grade classroom environment conducive to the learning experience.

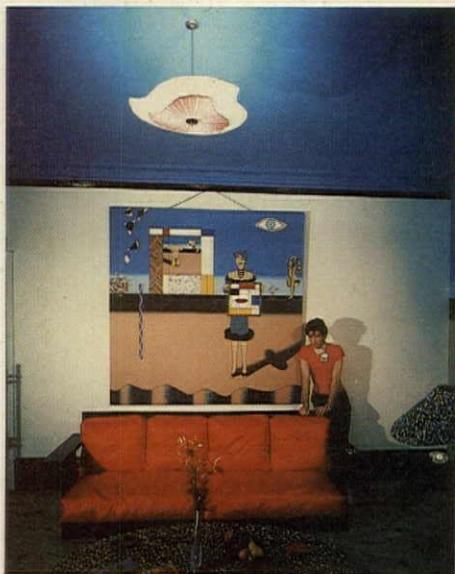
**Major materials:** painted walls; carpeted floor; painted ceiling. (See Building materials, p. 144.)

**Cost:** \$12,000 (\$16.83 per sq ft).

**Photography:** Jerry Ratto.

# Earl's Court elegance

Frank Israel



Duggie Fields with one of his paintings.

**A painter's apartment eludes distinctions between illusory and real, painted space and habitable space in his creation of a personal, unusual gesamtkunstwerk.**

Here is Duggie Fields, the painter, living in Wetherby Mansions, Earl's Court, London. Only a stone's throw from King's Road, this turn-of-the-century apartment house is the gathering spot of London's new wave of artists, architects, fashion designers. Duggie's flat serves as a gallery of his work, a studio to paint in, and a home. He displays in his bedroom, paints on a Pollock'd floor in his studio, and entertains in a front parlor on an oversized lipstick red satin sofa.

And there are the paintings themselves, "Miro Miro on a Wall," "Colder" or "Objective Reality is a Synthetic Construct Dealing with a Hypothetical Universalization of a Multitude of Subjective Realities." Duggie's pictures are special to the English art scene. The references to known images, styles, and specific artists in 20th-Century Modern Art he combines and juxtaposes with much irony. The primary colors framed by fleshy tones and the stylized figures are brought together in their own kind of virtual space. That space, however, is then extended into the real three-dimensional space of his apartment as one *oeuvre*, one place, one world. Duggie has lived there nearly eight years.

In the living room Duggie painted the wall to simulate wood, and splattered black and white on the floor. The windows are covered with red and black plastic stripping. The lip ashtrays on the 1950s oval table echo the motif of the lip-shaped sofa shown in the painting over the hearth. The music is played on a simulated wood console phonograph that Fields refurbished. There are other Field's furniture



Phonograph, palette chair and wall are painted to simulate fake wood paneling; wood casements, upholstery, and table are painted to simulate fake animal skins. Fields also painted the mural.

fabrikations: The De Stijl "palette" chair that Fields made as a parody of the Rietveld design, but adding wood palette-shaped sides; the bamboo frame chair he covered in a black and white concocted animal skin, with lampshade and telephone painted to match. Walls are relieved by found objects like the torso of a mannequin attached to a painted wall.

In his studio, windows are framed by plaster hands and shocking pink and gray Deco style curtain heads with black polka dots; bookcases and furniture are filled with souvenirs. The most recently painted pictures hang along side their maquettes. Duggie's kitchen is a potpourri of cut-

outs and pinups, as is the "flush pink" bathroom. The foyer floor is surfaced in linoleum, and black Spanish fans and masks punctuate the space. The master bedroom is filled with less recent works, more objects, and mementoes.

All spaces are for public and private activities, whether watching TV in the bedroom, chatting in the living room, leafing through scrapbooks in the studio. In the end it is all accessible. . . . We take tea in fashioned teacups on wavy saucers. We watch television in a gallery taunting us into believing more than we feel capable of. We bring friends who make new friends, sometimes better ones. We are

**Author:** Frank Israel is an American architect who was associated with the London office of Llewelyn-Davies before returning to the U.S. to work in their New York office.



Fields mural becomes part of living space.

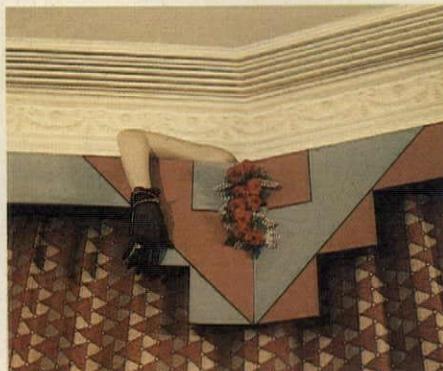
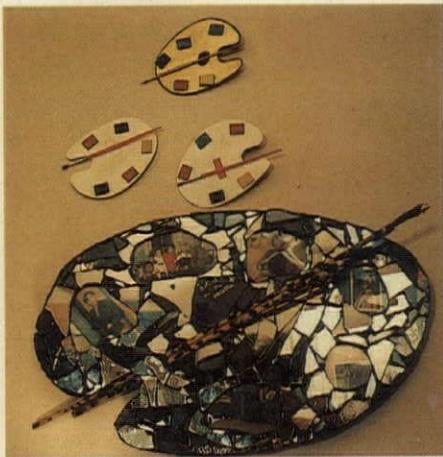


Palette motifs invade bedroom, including artist Andrew Logan's "Palette for Duggie" (below).



Studio contains more art work and found objects, including mannequin parts (above and right).

Entrance foyer.



Mannequin's arm above studio curtain.  
"Flush pink" bathroom.



#### Data

**Project:** Fields flat, London, England.

**Interior Designer:** Duggie Fields.

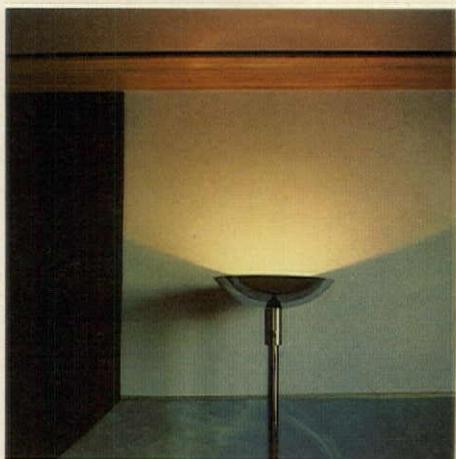
**Program:** interior for four-room apartment where paintings of artist are major focus; spaces include studio plus areas for casual entertaining of friends.

**Major materials:** paint, found objects, and discarded materials.

**Photographs:** Tim Street-Porter.

moved; we cannot escape that. It's hot up here for London, but certainly not too hot for comfort. □

# In the nature of fake materials



Mural repeats shadows on façade across street.



Painted linen wall murals in foyer appear to be stone bas-reliefs; columns and ceiling simulate exotic woods; seating is modular indigo satin.

## An artist has created an interior as a work of art that explores the nature of illusion and allusion with finesse.

The major material is paint. Here it is skillfully, painstakingly, and lavishly employed to comment about other materials—and other kinds of painting. Rare woods, imaginary woods, stone walls cut into bas-relief or juxtaposed in texture and *chiaroscuro* are all evoked on the walls of this two-bedroom Park Avenue apartment. The work of Picasso in his cubist phases and of early Duchamp provided additional texts to which artist Richard Gillette referred in creating this environment for the client—his brother Rick Gillette.

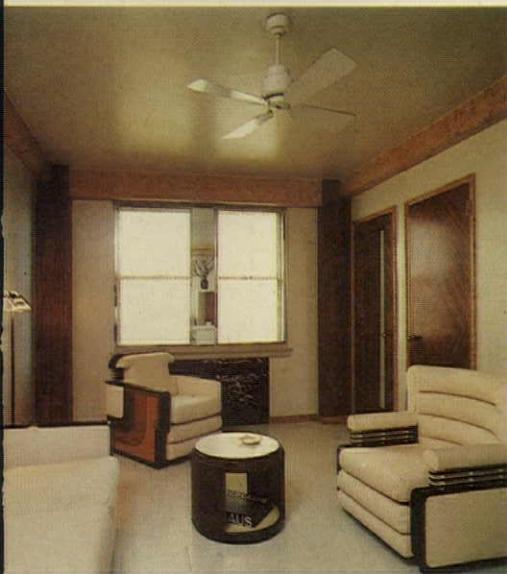
Rick, a hair and cosmetic stylist for fashion photographers, rented an apartment in

a late 1940s building for its good location. However, spaces were rather ordinary compared to the architecture of the older apartment building from which he had moved. Since much of his brother Richard's painting increasingly tended to murals and even whole interiors, the solution for instilling this apartment with the rich dark ambience of older architecture was apparent. The result is an art work or a painting about an interior evocative of the type that might have existed in the 1920s and 1930s.

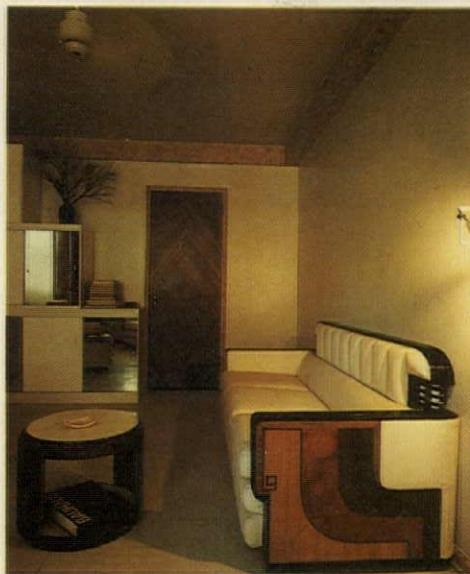
The walls of the entrance foyer were sheathed in 12-ft-wide seamless Belgian linen, glued in such a way that it can be removed. Richard then painted the female figures—evocative of Matisse's nudes and Rockefeller Center bas-reliefs—onto this "canvas." Doors, moldings, and columns

were all painted to simulate various kinds of woods, real and imaginary, through an arduous process that required base coats and color, dry-brushed graining, rubbing with steel wool, followed by layers of polyurethane and wax. The wood herringbone parquet floors in the living room and the square parquet floor of the bedroom were left much the same, except where Gillette picked out a piece here and there in a darker stain. Gillette painted the floor of the sitting room along with all other surfaces, except for a wall in the living room covered in wallpaper he designed.

Although both Gillettes searched for certain pieces of Art Deco and Moderne furniture (such as the 1930s desk from a yacht now used in the bedroom) they also designed many of the furnishings themselves. The modular indigo blue satin seat-



In sitting room, furniture was reupholstered in white canvas, floor painted with white deck paint.



Dressing room (above), window treatment (below).



Bedroom (above) contains 1930s desk from yacht; with murals and ceiling painted by Richard Gillette.



ing and chaises with box spring frames and down cushions, and the stepped lacquered wood and mirror cabinet in the sitting room were two such collaborative efforts. Even the pieces they found in antique shops and at auctions where often refinished with paint and reupholstered; for example, the 1930s dining set Richard painted a jute pattern that was picked up in the molding around the apartment.

The ceiling-mounted lighting, with long rectangular fixtures washing the murals of the foyer and bedroom, is also a Richard Gillette design, borrowed from fur salons. Elsewhere torch lamps from the 1930s have been rechromed and placed as compositional elements in an integral relationship with the murals.

While artificial light suffuses the apartment with a soft ambient glow by night,

natural light does so by day. In fact one of the most ingenious features in the apartment is the window treatment: in order to admit light, foster privacy, and effectively seal out wintry drafts and noise, Gillette searched for and found the unusual solution—old style sliding shower doors with metal frames and heavy rippled glass. He sheathed the frames in wood casement in the living room and plated the frames in chrome for the bedroom and sitting room—elegant details that conceal the origins of this glazing.

The interior design unabashedly explores the expression of artifice in a way that is reminiscent of earlier craft traditions, and similarly requires a sophisticated knowledge of its techniques and effects. In so doing, the interiors' associations and allusions pay homage to the

1930s, one of the last periods rich in the decorative arts, which are too often spurned by contemporary architects and designers. Unaframed to be "insincere," "decorative," or "painterly," Richard Gillette has created an environment that emphasizes the importance of links to the past and its belief in quality, craftsmanship, and a sense of place. [Suzanne Stephens]

#### Data

**Project:** Gillette apartment, New York.

**Interior Designer:** Richard Gillette.

**Program:** total interior design including murals, painted furniture, custom designed furniture, and lighting fixtures for a 1000-sq-ft apartment.

**Major materials:** paint, Belgian linen, satin.

**Cost:** withheld.

**Photographs:** Tim Street-Porter.

# Adam in the Big Apple

**A painter and an architect collaborate to create an illusionistic loft that delights the mind as it fools the eye.**

When architect Peter Nelson completed his studies in urban design at Cornell under Colin Rowe and moved to New York, he felt that the best place to start applying what he had learned was at home, which for him is a large loft on Canal St. What Nelson had learned included a belief in the importance of theater, play, and display in architectural design, and, above all, a respect for the context into which a design is placed.

The *parti* that emerged from Nelson's desire to make "the process more important than the product" (in other words, to provide practical, applied experience for the fledgling architect), contained several requirements that were observed throughout. Among these were the need to acknowledge the impositions of the scale of the existing loft space and to use its inherent qualities, and not, as is the case in many loft adaptations, to subjugate both scale and space to a "living system" placed within it.

Nelson began his work at the north end of the loft, where he constructed a Palladian-inspired kitchen pass-through. Shortly after completing that bit of historicizing, Nelson met Richard Haas, fellow SoHo resident and author of the now-famous *trompe-l'oeil* cast-iron façade painted on the blank wall of a building only blocks away from Nelson's loft. Haas, who had started out wanting to be an architect, had been an apprentice at Taliesin during the twilight of Frank Lloyd Wright, and ended up painting about architecture instead of building it.

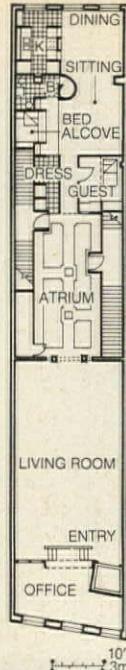
### No impediments

It was a meeting of minds, as well as purposes: for Nelson and Haas discovered a true collaboration, affirming the desire of each to reestablish that lost unity between painting and architecture. Together they began a stately stroll down the aisles of architectural history, and their finished prod-



uct far surpasses the kind of piecemeal plundering that goes for historicizing architecture at the hands of some architects. The loft likewise has no parallel with the fey drawing room "frescoes" that have been in vogue from time to time in the houses and the watering places of the rich.

Nelson, who spent part of his childhood in New York's Hotel Pierre, returned there shortly after his loft was completed to see for the first time the *trompe-l'oeil* paintings in the Pierre's Oval Room, completed in 1968 by the late artist Edward Melcarth. Pointing out to Haas the great differences between the two efforts and wondering why the results were so divergent, Nelson was answered by his collaborator, "I think it has to do with the attitude of the person who did it," to which Nelson adds, "The difference was in the sensitivity with which Dick handled it, by not mistaking it for interior decorating." And that difference, ap-



parently, makes all the difference in the world.

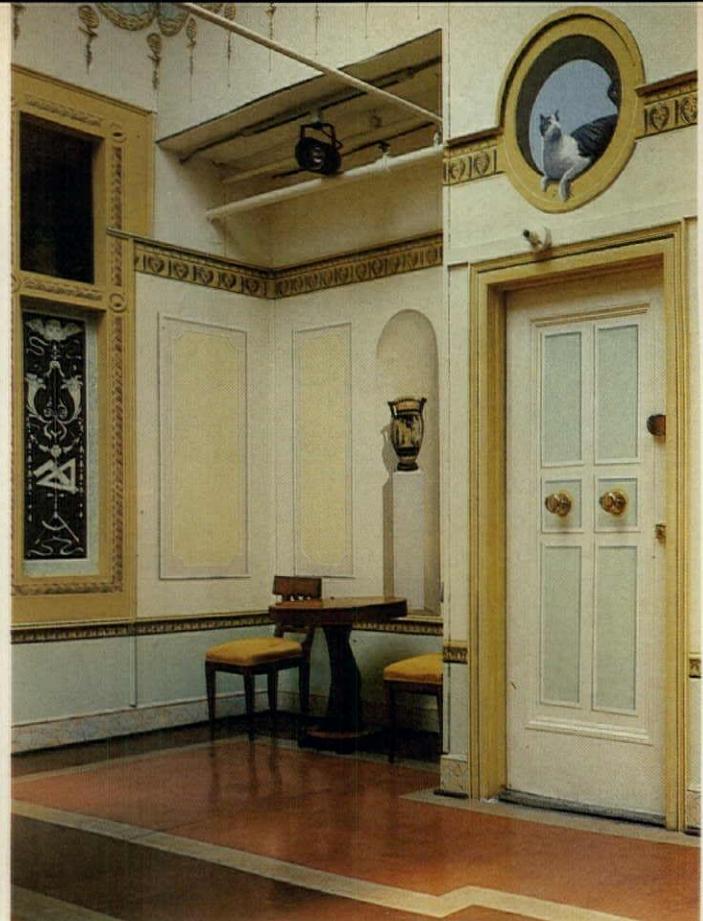
### The shock of recognition

The Nelson loft rises above mere decor and becomes a kind of interior architecture that exploits the freedom of its medium to its richest extent, and it adds layers of recognitions (and thus complexity) beyond those usually associated with the illusionistic interior. Take, for instance, the "aspects of accident" that are an important part of the "aspects of collaboration" (both with his fellow artist and with the existing space itself) that Nelson prizes. "I don't like to delineate every aspect, every dimension, every element of design be-

The skylighted atrium of the Nelson loft (above) contains the fictive view of the Palazzo Farnese archway and courtyard (opposite page).



## The unreal: Nelson loft



Peter Nelson's Palladian-inspired kitchen pass-through connects with the dining room (top left) and was among the first alterations to the floor-through loft in New York's SoHo district. The east wall of the atrium (above) "looks out" on the exedra of the Villa Aldobrandini at Frascati: two prelates enjoy a stroll in that semi-circular courtyard. A fat *faux chat* peers out of the roundel over a doorway in the atrium (top right), memorializing a pet that succumbed after its portrait was painted. A few pieces of Biedermeier furniture grace the skylighted central room.

forehand," he states, "I prefer to lay out a scheme or establish an attitude and then make discoveries along the way."

These same discoveries happen to the viewer of the loft. As one enters the skylighted court from the south, one is at first dazzled by the richness of detail and color, the eye reading the illusionistic effects with such absorption that the incongruous elements ("What is wrong with this picture?") become apparent only later. For our suspension of disbelief is so momentarily complete that such "anachronisms"—and we see them as such in tribute to the spiritual accuracy of the place—like the overhead sprinkler pipes and the clusters of *Dracaena fragrans massangeana* (not widely employed by the Brothers Adam), seem all the more surprising and extend the visual joke one step beyond more conventional *trompe-l'oeil* interiors.

### Picking up the pieces

There are other incongruities as well: standing in the center of the skylighted court, one turns to the east wall and looks out on a view of the exedra of Carlo Maderno's Villa Aldobrandini at Frascati, yet turning to the west wall one sees the colonnaded archway and courtyard of Antoni da Sangallo's Palazzo Farnese ("the grandest palace of this period," says Bannister Fletcher) in Rome. But no matter: the scale and feeling are exactly right, sympathetic to all the flights of invention that are deployed here. For invention—*invenzione*—was the quality most esteemed by Italian artists in the aftermath of the High Renaissance, and it was a quality that could transmute all the fragments of past cultures, from classical antiquity to the humanist renascence that crumbled with the Sack of Rome, into works of surprising insight and originality. And so it is here.

Richard Haas and Peter Nelson have looked at Giulio Romano, Andrea Palladio, Robert Adam, Charles Percier, and Pierre Fontaine, but have created a very contemporary space, one that strangely seems as much of its time as do its inspirers of theirs.

James S. Ackerman, in his exemplary brief study of Palladio, says of the greatest partnership in the history of *trompe-l'oeil* interiors, that between Palladio and Paolo Veronese at the Villa Barbaro at Maser, that "... they were perfect collaborators, both able to immerse themselves in antiquity but to make of it something wholly original." Thus have Nelson and Haas used a similar vocabulary, but to even more pointed use. Their work is a commentary on the fragmentation of the modern imagination (and modern architecture as part of that) and is an attempt to make that fragmentation whole again, a modest attempt at that, but one whose effect far exceeds the modesty of its means.

[Martin Filler]

### Data

**Project:** Nelson loft, New York.

**Architect:** Peter Nelson.

**Interior designer:** Richard Haas.

**Program:** residence for architect and his wife, a fabric designer.

**Major materials:** painted gypsum board, cotton duck, and canvas walls; hard board, acrylic painted floors; track lighting, tungsten halogen lamps (see building materials, p. 144).

**Cost:** \$60 per sq ft.

**Photography:** Cervin Robinson.

The unreal: Merzbau, Hanover, Germany

# Kurt Schwitters' unfinished rooms

Rosemarie Haag Bletter

**Kurt Schwitters made materials serve the psychic nature of man in what was the only truly Expressionist building.**

Some years ago Martin Pawley suggested in an essay, "The Time House," that the effects of an environment depersonalized by mass-produced objects might be remedied by providing a greater degree of personalization in that area of architecture most readily controlled by individuals: the interior of the house. His proposed Time House was to function like a memory bank, using built-in video and taping systems that would continually record the major and minor human dramas of the inhabitants. Portions of those tapes could then be retrieved for instant family therapy sessions in the "replay room." The Time House, then, would involve the architect in something more than the creation of shelter or art. With its specialized service core, the Time House would not be a neutral container nor would it be merely of aesthetic interest. But by providing a mechanical, live-in "analyst," over a period of time it would certainly alter, perhaps intensify, and, one would hope, even improve its inhabitants' self-images.

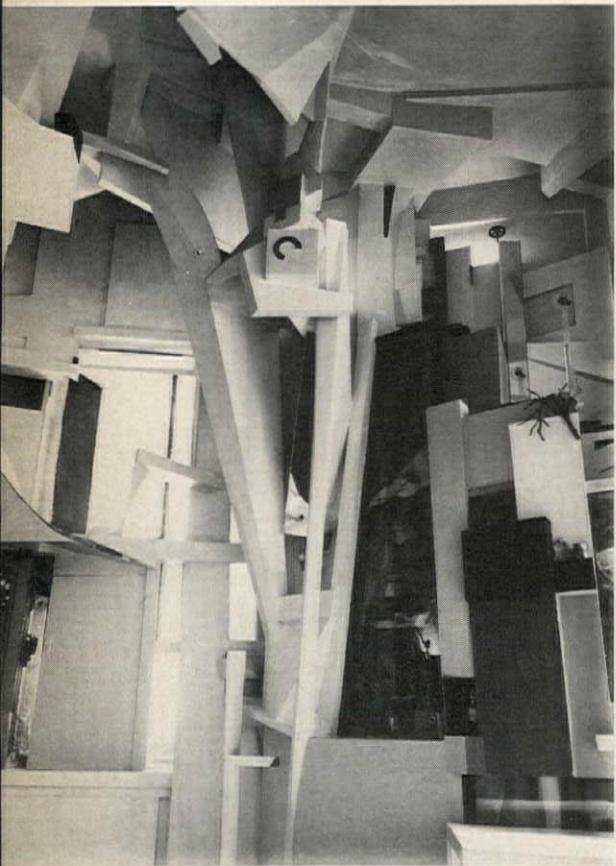
When houses still had roomy attics and ample basements, the passage of time within the house was adjusted not to industrial work hours, but to human life-spans, by stored memories that could be absorbed by "spare" rooms. The common modern house is filled with obsolescence: it is without room for grandfather's clock—not to speak of grandfather himself—and without space to save the children's toys for the next generation. The modern house has itself become a disposable object, as

A column on wheels (left) and a grotto with a doll's head (center) in the Hanover Merzbau.



**Author:** Rosemarie Haag Bletter, assistant professor of art history at Columbia, is co-author (with Cervin Robinson) of *Skyscraper Style: Art Deco New York*. She is now at work on a book on American architecture since 1945, under a fellowship grant from the American Council of Learned Societies.

## The unreal: Hanover Merzbau



The blue window (background) was a departure from the predominant color scheme of the Hanover Merzbau: white with pastel touches.

temporary as the nuclear family it serves. In no way does it promote a sense of place or time, because there is so little built-in historic and psychic resonance between the house and its inhabitants.

By proposing psychological extension in time, Martin Pawley raises a critical issue of our times. His solution, though, embraces the technocracy he wishes to fight. In trying to humanize the home as a sanctuary from a mechanistic society, he introduces domestic machinery to counter-balance technology outside the home. The vision of machines that are recording our every movement quite resembles the privacy and domesticity present in Orwell's 1984. The inhabitants, far from finding such a wired house therapeutic, might feel like guinea pigs in their own home: a behaviorist's dream house perhaps, but for nearly everyone else it would be surely just another trap.

### Indispensable spare rooms

The Merzbau, a time house of a less mechanistic sort, was constructed by the German Dada artist Kurt Schwitters. The term "Merz" was coined by him after one of his collages which contained the fragment "merz," a section of an advertisement for the Kommerz und Privatbank. Schwitters had called this collage Merzpicture. Later he applied the name to any design which used old materials, particularly found ob-

jects, in a new way. From around 1920 on, Schwitters became interested in architecture, and in 1922 he proposed the design of Merzarchitecture that would encompass all of Berlin. His demand was published in the Spring 1922 issue of *Frühlicht* (Dawn), an Expressionist architectural periodical edited by the architect Bruno Taut.

*"I demand Merzarchitecture . . . Of all the arts, architecture as such is best suited for the Merzidea. Merz is known to imply the use of existing materials for a new work of art. The architect, because of the sheer weight of building materials, could not help but reuse old ones and to incorporate them into the new design. Because of this, an infinite number of rich and beautiful buildings came into being . . . In this manner, to name one example, our cities should be reworked. The Metropolis could be transformed into powerful Merzart through the incorporation of both ugly and beautiful houses into a rhythm of a higher order through the proper distribution of accents. The desire to turn the Metropolis into Merzart could be demonstrated even by painting all of Berlin, following the plan of a Merzarchitect, who in a liberal manner could paint away whole districts . . . and who could emphasize important centers by using color and light. . . ."*

(Schwitters was certainly familiar with Taut's efforts as city planner of Magdeburg to repaint drab houses in unusually bright colors; the two had met at Schwitters' house after a lecture Taut gave at Hanover.)

### Sculpture turned inside out

Around 1923 Schwitters began his most famous work, the Merzbau (Merzbuilding), on which he worked until he left Germany in 1936. The structure (which began as a column) was referred to by Schwitters as the "Cathedral of Erotic Misery"; as it grew larger and larger it extended through much of his parents' house at Hanover. As the object grew over the years, the original Dada-Constructivist-deStijl sculpture was turned inside out and gradually became a cavernous interior. Though it never became architecture in the normal sense of the word (having no exterior definition to speak of), it did have, like a cave, an appreciable interior dimension. Although specific accounts of the Merzbau's progress vary in minor details (recorded dispassionately in Werner Schmalenbach's *Kurt Schwitters*), they agree on major points.

When the Merzbau reached the ceiling of the room in which it was begun, the tenants in the apartment above were evicted. Schwitters cut a hole through the ceiling, and the structure continued unimpeded in its upward movement. The Merzbau spread out in all directions, resembling less and less the initial columnar work. When it crowded Schwitters' second-floor studio too much, his son's adjoining bedroom was moved to an upper floor, and the wall between the studio and the former bedroom was taken down so that the Merzbau could proceed horizontally. But

he not only displaced residential areas of the house with his mad construction; new residential quarters were created within this oversize sculpture, for Schwitters added a false ceiling, and the resulting windowless alcove was then used as his bedroom. A staircase was also built which led to a roof used for sunbathing. In the end, the old house was unable to contain all of the Merzbau.

The cancerous growth burst through one of the external walls of the studio, where it came to a temporary rest on the balcony, subsequently glazed by Schwitters to protect this new appendage. Later a hole was cut into the balcony floor and an irregular spiral staircase was built down toward the ground. This staircase, open at first, was eventually enclosed by a wall. Schwitters then discovered the lid of a water cistern directly underneath the spiral staircase. The staircase and elements of the construction were extended downward into the underground cistern, where they terminated just above the water level. The Merzbau's twisted tentacles did not destroy the existing house completely, but neither could they be confined entirely by the Schwitters family residence. Kurt Schwitters had created a house within a house, in which the shape of the old shell gave no clue to the secrets of the new one.

### Nooks and crannies

From the very beginning, the Merzbau had contained a number of whimsical nooks and crannies that reflected the subversive spirit of Dada: a sex-crime cave, caves dedicated to hero worship, as well as a cave of deprecated heroes. But there were also historical grottoes, such as the Nibelungen, Kyffhäuser, and Goethe caves. The latter, according to Schwitters, held one of Goethe's legs and several of the poet's pencil stubs. As the structure progressed, some of the more irrational elements of Schwitters' Dada phase gave way to a more meaningful and personal content, still subjective, to be sure, but more rational.

Unfortunately, all the existing photographs of the Merzbau show only the earlier stages of the structure, a wood and plaster construction, generally painted white with some touches of pastel colors. Actually, to understand the Merzbau's many transformations, descriptions by those who saw it during its various phases reveal its evolving nature more accurately than any photograph could. Hans Richter, the Dada filmmaker, in his account of the Merzbau concedes the symbolic aspect of Schwitters' references:

*" . . . I saw that it was made up of alternating concavities and convexities, the hollows forming little caves or grottoes, the bulges giving shape to the overall structure. Every part had a 'meaning,' especially the concavities. Besides one for his wife and another for his son, there were grottoes dedicated to Mondrian, Arp, Gabo, Van Doesburg, Lissitzky, Malevich, Mies van der Rohe, Richter, and Werner Graeff. Each little grotto contained highly personal mementoes of the individual con-*

cerned. He cut off a bit of my hair and put it inside the Richter grotto. A thick pencil filched from Mies van der Rohe's drawing table was in the space reserved for him. Others were represented by a bit of shoelace, a half-smoked cigarette, a fingernail paring, a piece of neck-tie (Van Doesburg), a broken pen. But there were odder things than that: for instance, a broken denture with some teeth remaining and a small bottle of urine marked with the name of the donor . . .

"When I visited him again, three years later, I found the column completely changed. To begin with, all the little hollows and bulges that we formerly 'inhabited' were no longer visible. 'They're all deep inside now,' Schwitters explained. They were in fact buried under the column's monstrous new growths: new people, new forms, new colors, and further details. It was like some jungle vegetation threatening to keep on growing forever . . ." (Schmalenbach translation).

Another friend of Schwitters', Kate Steinitz, wrote that "In each cave was a sediment of impressions and emotions." But when she asked him whether such an emptying of one's soul was not comparable with Expressionism, his reply was negative. Schwitters himself wrote this of the Merzbau:

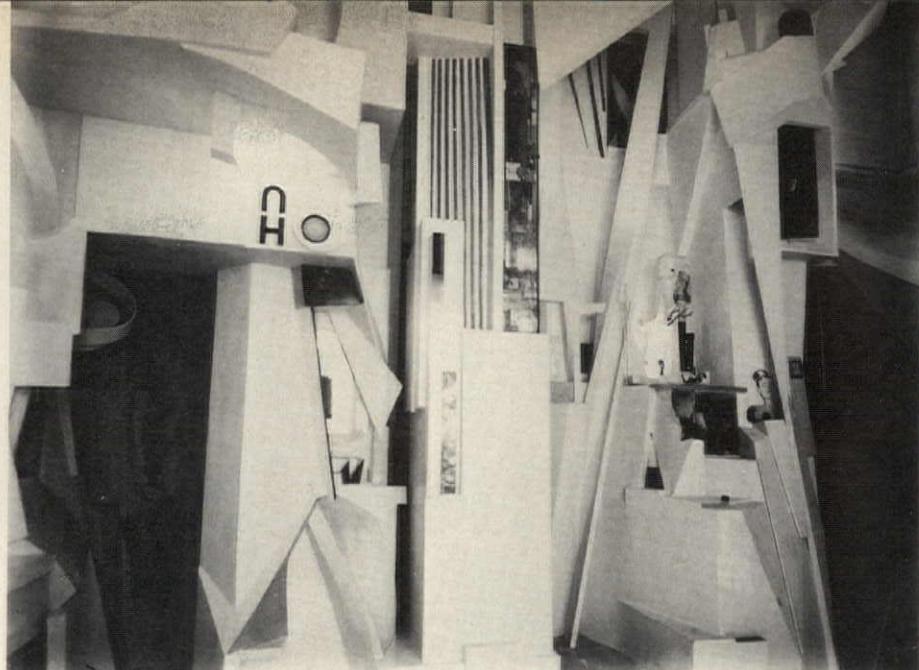
" . . . It grows about the way a big city does—when a new building goes up, the Housing Bureau checks to see that the whole appearance of the city is not going to be ruined. In my case, I run across something or other that looks to me as though it would be right for the KdeE [Cathedral of Erotic Misery], so I pick it up, take it home, and attach it and paint it, always keeping in mind the rhythm of the whole. Then a day comes when I realize I have a corpse on my hands—relics of a movement in art that is now passé. So what happens is that I leave them alone, only I cover them up either wholly or partly with other things, making clear that they are being downgraded . . ." (Merz 21, 1931; Schmalenbach translation).

As in his demand of 1922 for a metropolitan Merzarchitecture, Schwitters still modeled his notion, here specifically his layering of time, on larger urban accretions, on the city itself.

#### Interweaving dimensions

The specific spatial convolutions of the Merzbau are of no little interest, but the conceptual richness implied by them is of greater general importance: Schwitters' subjectivization of space and materials, his interweaving of dimensions to allow for an ongoing view of himself, of past and present friends, of public and private history. Instead of being fixed orthogonally and fixed in time, the Merzbau was a purely existential architecture in which the building blocks were icons of experience.

The Merzbau was indeed Expressionist architecture. The Merzbau was, in fact, the only truly Expressionist building ever executed. Such Expressionist architects as Bruno Taut had wanted a nonmechanistic, flexible architecture, one that could be ad-



Photos courtesy Niedersächsisches Landesmuseum Hannover

Another view of the interior of the Hanover Merzbau, on which Schwitters worked from 1923–36.

justed constantly to changing emotional needs. But those had been visionary schemes made during the years just after the First World War when almost no actual building was possible in any case. When the German economy had improved in late 1923, these same Expressionist architects turned away from utopian considerations and the psychic requirements of architecture and turned toward the more immediate task of post-war reconstruction, the construction of low-cost housing. Though Schwitters rejected the label Expressionist, it was left to him, an artist interested in architecture, one who was not tied to the economic exigencies of patronage, actually to produce such an emotionally dense and resonant building.

The word "grotesque" describes the Merzbau with poetic justice. For it was grotesque in the modern sense, but it was grotesque also in its original sense. The first "grotesques" were Roman wall paintings rediscovered during the Renaissance in subterranean passageways: paintings found in grottoes. Only later was "grotesque" used to describe something more disquieting. In the Merzbau, these two meanings coincide: it was quite literally a grotto with subsidiary caves, and the interior was at the same time charged with grotesqueries of a romantic, emotional sort. Though the Merzbau was always a metaphor of Schwitters' experiences and feelings, it was never meant to be the visual counterpart of psychological explication. However "meaningful" the contents of the Merzbau might have been, they were just as grotesque, eccentric, and cryptic as Schwitters himself, the same Schwitters who had declared in an autobiographical sketch that he was born as a child, who on trips liked to carry with him a suitcase filled with potatoes and carrots, and who coined the maxim, "eternity lasts longest."

#### Beyond resurrection

Schwitters' peculiar, though diverting, personality hardly make him and the Merzbau convenient prototypes to follow. In any event, little remains of the Merzbau that

could be copied. The Merzbau at Hanover was not finished when Schwitters left Germany in 1936. He began a second Merzbau at Lysaker near Oslo in 1937, but had to abandon it, too, when the Germans invaded Norway in 1940. He fled to England, where he began a third Merzbau at Little Langdale, hardly begun at the time of his death in 1948. The Hanover Merzbau was destroyed in an aerial bombardment in 1943, and the Lysaker Merzbau was destroyed in 1951 by a fire set by children. According to Kate Steinitz, shortly before his death Schwitters had received a grant from the Museum of Modern Art in New York for the excavation of the Hanover Merzbau. But it had been totally leveled and thus, appropriately, was beyond resurrection and monumentalization.

The Merzbau was a projection of Schwitters' own attitudes and predilections onto a space filled with personal mementoes, and should, therefore, be regarded as something inimitable. Nevertheless, in the art world the Merzbau has been regarded for some time as a precursor of happenings and environments. In architecture it is possible to turn to the Merzbau as an example of a humanized space. Since architects are not very often their own clients, the extreme personalization of an objective space—such as was possible for Schwitters—might be difficult to achieve. But the creation of interiors as transformational laboratories for greater self-realization is a subject not considered sufficiently in most architectural academies because it depends on too much undefinable, "soft" information.

Hardware can be measured, bought, and installed without much trouble. How much more difficult to provide the recesses in which memories can be housed. Without such spare rooms a house will self-destruct by becoming an empty shell. The paradoxical and wonderful quality of Schwitters' Merzbau was that it had no clear beginning and no clear end. A time capsule was not buried in its foundation alone, but new ones were added, making for a built-in self-renewal. Should we not also leave some rooms unfinished? □

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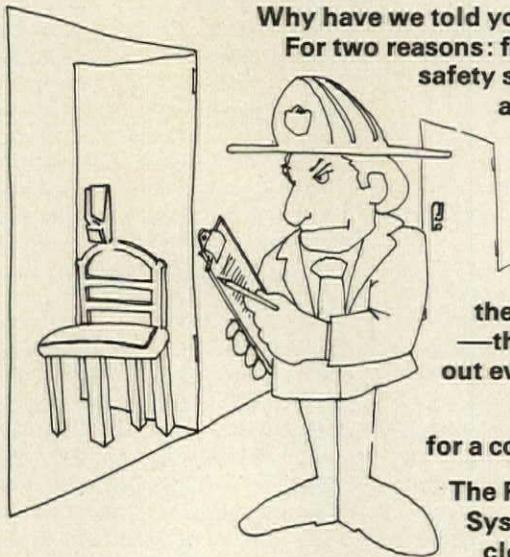
didn't like the restrictive, isolated feeling they created. To remedy the situation, several patients wedged their doors open . . . which in turn violated fire ordinances and upset the city fire marshal.

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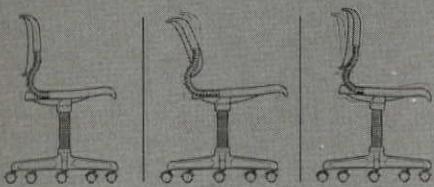
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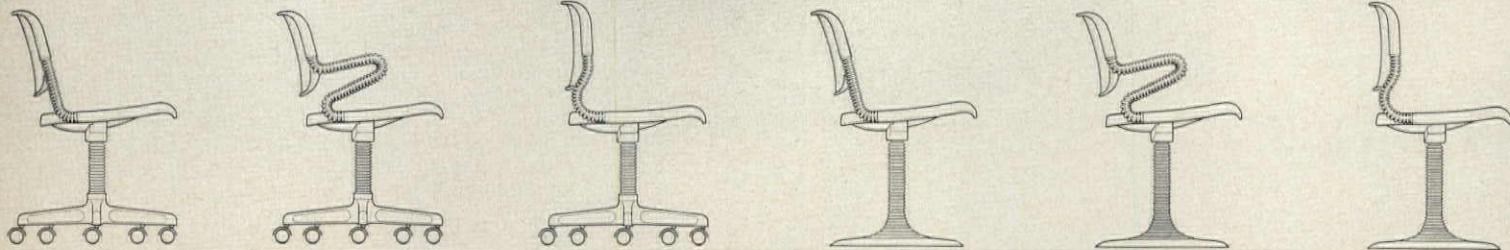


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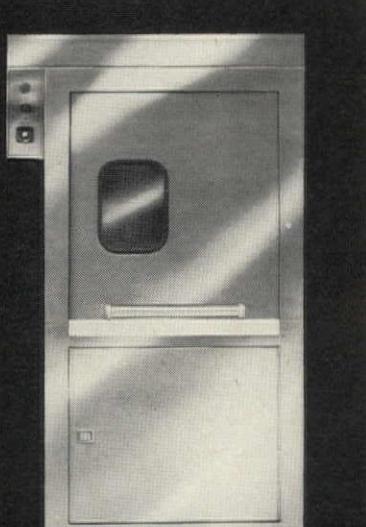
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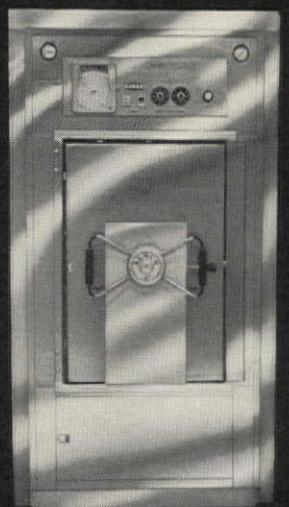
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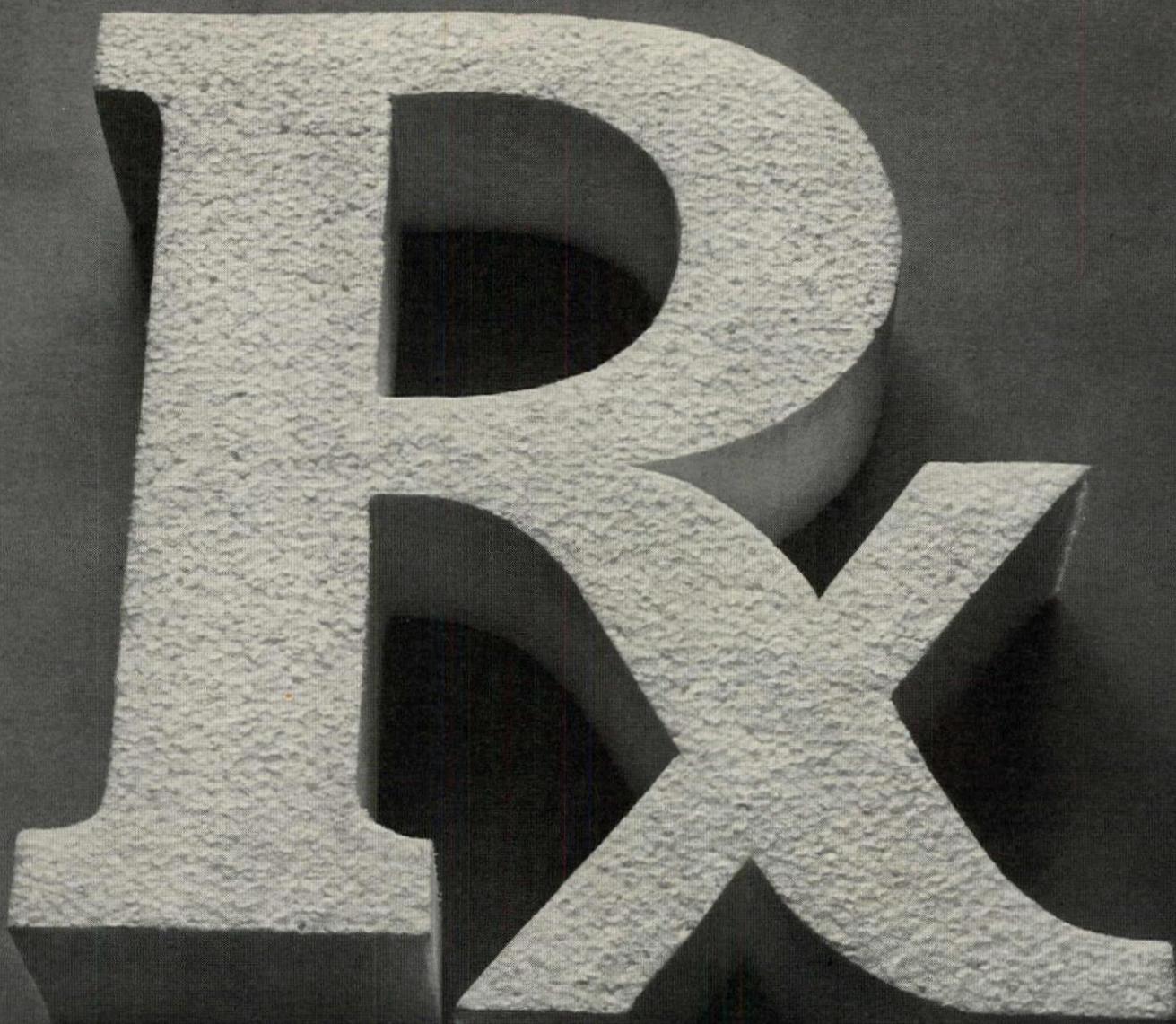
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# Some light issues

**As an architectural or design professional, how do you approach the aspects of interior lighting? And when? And with whose assistance, advice, or consent?**

Depending on who is responding, answers to the above will vary considerably. There are those who do the lighting scheme only after most other design decisions are made, eschewing outside expertise. Others will leave the specifics to the mechanical/electrical engineer. Some depend heavily on lighting manufacturers, illuminating engineers, or lighting designers. Roughly in that order, wisdom begins to take over. In each above instance, there are capable people with much to offer, but careful selection is important.

With the wide range of sources, fixtures, and methods—growing all the time—it's important to know some of the pitfalls, complexities, and approaches. This will not be an engineering treatise. Since our article on HID lighting (P/A, Oct. 1976, p. 92) went into those sources in some depth, we only briefly describe them. Nor does P/A claim to have bridged the immense opinion gap that exists in what might, for lack of a better term, be called the "lighting community."

That gap takes several forms, beginning, possibly, with the way lighting quantity is measured. While it is doubtful whether many designers still live in the dark age of raw footcandles, newer methods of quantity calculations may have gotten beyond the purview of some design professionals. There are representatives in the lighting field who feel that the ideal quantitative standard has still not been devised.

A high-quality luminous environment—still more difficult for the inexperienced to ascertain—is, like mom and apple pie, an indisputably positive thing. But what methods and products do we use to get it? Do we put lighting in the ceiling, below the ceiling, in the furniture, or on the floor? Do we use incandescent, tungsten halogen, fluorescent, mercury vapor, metal halide, or low- or high-pressure sodium sources? Or several of the above? There is no general answer, of course; add to that the divergent attitudes of those in the lighting field, and the problem is clear. Before we investigate some possible directions, some discussion of a few of the options is in order.



Photo courtesy Illuminating Engineering Society

A regional winner in the IES 1977 Lighting Design Awards program, this is theater in the Philips Lighting Demonstration Center, The Netherlands.

## Quantity and quality

Regardless of individual reservations, the most widely accepted measure of illumination levels is Equivalent Sphere Illumination (ESI), adopted by the Illuminating Engineering Society (IES). Expressed in footcandles, ESI introduces the notion of light quality, since it is the light falling on a surface equally from all directions. Put another way, it refers to the quality of light at the center of an evenly illuminated sphere. ESI levels are not simple to calculate, since they depend on rather complex relationships between such technical aspects as contrast rendition factors, effective luminance, luminance factors, and others.

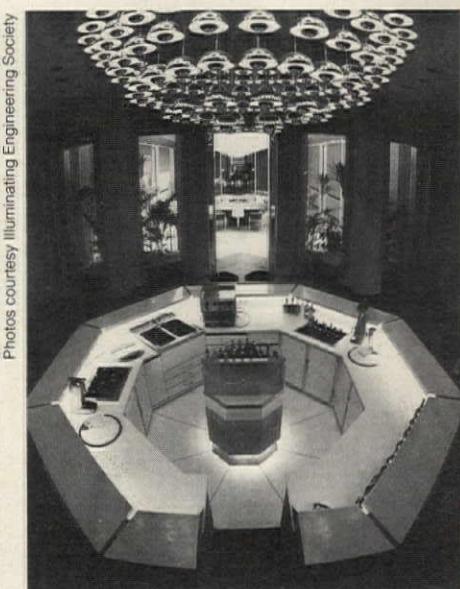
But there are other things to consider. Common among them are the Coefficient of Utilization (CU) and Visual Comfort Probability (VCP). Many manufacturers now routinely publish these figures in their literature. CU is a quantitative measurement; the higher the CU, the higher the proportion of a lamp's output is delivered to the working plane. Energy

legislation and codes will enhance the position of the high CU. VCP is an empirical index, in percentages, of the probability that a person in the worst spot in the room (center rear) will find fixture glare acceptable. There are available computer programs to plot VCP values throughout the room and thus get an average for the space.

Possibly one of the most commonly discussed problems in interior lighting is that of veiling reflections. This is a manifestation of overhead light reflecting on the task and into the eyes. Accurately put, it is the reflection of the source at such an angle that, if the task were a mirror, the source would be seen by the eye. On surfaces less reflectant, it causes visual haze, sometimes shining off of printed matter so severely that type loses all contrast with the paper. Since most tasks are assumed to be viewed at an angle of 25 degrees, light directly in front of a viewer falling on the task at 25 degrees will reflect. Additionally, side light

coming from a fixture above the task at an angle of zero to 30 degrees from vertical can produce veiling reflections. Between 30 and 60 degrees is considered the effective light zone, and above 60 degrees, the possibility of direct glare exists.

Studies of several other aspects of the effects of lighting on people are also worth noting. It has been reported that, in several different test situations, measurable productivity has been clearly altered by changing light levels. When an area customarily illuminated at the 150 footcandle level was changed to 50 footcandles, productivity reportedly dropped severely. A week later, when the 150 fc level was returned, productivity jumped above the original level, leveling off later at the previous norm. While this measures the effects of light quantity changes, it does not evaluate what might happen if other alterations that centered on quality were made.



Two other regional winners in IES program, The Casino at Aachen, Germany (left and above), lighting designed by Hans T.V. Malotki and Prof. H. Deilmann, and The National Air and Space Museum in Washington (below), lighting design by Peter L. Barna. Casino Game Room shimmers with aluminum hanging chains which are lighted by (10w) tungsten halogen lamps.



## Interior lighting

Another series of evaluations has developed figures which indicate that as the worker becomes older, visual ability declines. Since most studies of required light levels were based on the abilities of college students used for testing, results would be inaccurate for workers above that age bracket. When tied together with productivity considerations, several industry sources suggest, the net energy and dollar savings through improved illumination would be impressive. Here again, "improved" might also mean a qualitative measure, not purely added raw footcandles.

### Sources

There are many fronts lamp manufacturers are pursuing, not necessarily equally. The major producers rarely limit their R&D to one type of lamp. For that reason, new sources are apt to appear at any time. Before going into some of the recent advances, a brief review:

Incandescent and tungsten halogen lamps operate by resistance heating of a filament. Tungsten filaments tend to bring out the color temperature range richest in red, orange, and yellow, which accounts for incandescent "warmth." Because the light in these lamps is emitted from such a limited point, incandescent lamps are very versatile in applications requiring careful control of the light beam. They are, in terms of life and efficacy, less efficient than either fluorescent or HID sources.

Fluorescent lamps illuminate through an arc which bombards phosphors coated on the inside of the tube with ultraviolet. Changing the phosphors changes the color. At higher or lower than normal temperatures, fluorescents may demonstrate displeasure by dimming. They are capable of extremely long life.

HID—high-intensity discharge—comprises four different lamp types: mercury vapor, metal halide, and high- and low-pressure sodium. All HID lamps contain arc tubes of relatively short lengths, containing various gases. Mercury is the primary gas, and other additives are combined with it in lamps other than mercury vapor. In metal halide sources, rare earth salts of iodine or other halogens are added—in differing proportions for desired spectrum changes. Sodium, obviously, joins mercury in HPS and LPS lamps. HID lamp life is extremely long, and some very high efficacy ratings can be obtained.

Approaches, from the lamp manufacturer's point of view, center on several agreed-upon goals. Increased efficacy (lumens output per watt input) is an obvious one in these energy-conscious times. Long life is another. With fluorescent lamp life ratings up to 26,000 hours and HID's up to 24,000 hours, a lot has been accomplished. But the balance between lumens and hours is a delicate one. As John Newton of GTE Sylvania put it, "like the coil on your electric range, we could give you an element with a heavy rod that would just give off a glow forever, or a very bright source with a fine filament, like a flashcube, that had a life of one second." A further combination of life and brightness takes a little longer.

Improved color rendition will also be a continuing emphasis. Since the introduction of the first fluorescents—and the first HID's, mercury vapor—there has been a constant

search for "the perfect" source in terms of color rendition. Of course, good color to one may not be as good to another. The major manufacturers continue to try new phosphors, coatings, HID additives, and technologies.

While most efforts in fluorescent have been aimed at enriching the supposedly deficient yellow-green area of the light spectrum, Westinghouse has questioned the wisdom of this practice. By adding not only green phosphors, but violet-blue and yellow-orange as well, they have developed a new source. The new lamp, now available, has been tested in a large retail store chain, and reportedly increases visual clarity and color rendition. Because of the added phosphors, it puts out slightly fewer lumens than its earlier counterparts.

Like other manufacturers, General Electric has been marketing a lamp line which allows, for instance, a 35-watt fluorescent to replace a 40-watt for conserving energy. Recently, GE has introduced a new lower wattage series which is said to give within 5 percent of the amount of light emitted by the higher-watt lamp it replaces.

While there are differences of opinion among manufacturers about which HID source is best for a given situation, there is common agreement about some things. Metal halide and mercury sources have improved considerably over the first mercury lamps, in terms of color. High-pressure sodium lamps, which currently give a more gold appearance than mercury or metal halide, can be improved ("high pressure" is only about one atmosphere, vs. "low pressure" which is nearly a vacuum). If pressure in the arc tube can be increased, color will improve. Because of higher temperatures, however, engineers have been unable to seal the ends of the arc tube adequately against the up to 8 or 9 atmosphere pressures in some other HID's. Low-pressure sodium sources will be taken up in more depth in next month's article on exterior lighting, since most applications are outdoors.

### Meanwhile, off the drawing board

Several areas of interior lighting development will serve to indicate the diverse growth and sophistication of the industry. Selected to demonstrate that diversity, the examples by no means represent a full account of "what's new," but vary from typical technical advances to design-oriented considerations.

Carborundum Company offices in Niagara Falls incorporated dimming devices for its metal halide lamps to provide 100 fc after 10,000 hours of use. Lamps can supply 190 initial fc, but dimming holds it to a constant 100.



Photo courtesy Wide-Lite Corp.

Beginning on the technical end, developments continue, as noted, in sources. Ballast noise can be a problem, and if that hum might be objectionable, be sure to check. Many manufacturers now make quieter ballasts. Along with those, dimming devices for mercury, metal halide, and high-pressure sodium HID sources are now marketed. Since arc-discharge lamps require certain minimum wattage, they cannot be dimmed to zero as can incandescents. Still, reductions in power costs can be significant. For example, one manufacturer offers equipment which can dim a 1000-watt mercury vapor lamp to 2 percent of total output, cutting power consumption 90 percent to about 100 watts. In addition, areas can be dimmed automatically, with photocell sensors to provide set levels, or manually. Because ballasts are made especially for such systems, dimming is more attractive in new projects, although in some retrofit circumstances, economics of power reduction vs. ballast replacement might make a difference.

Another factor which is gaining attention is polarized light. Through special polarizing lenses in fluorescent fixtures, vertically polarized light reduces glare and veiling reflections. In so doing, it is said to improve visual effectiveness and comfort, enhance color rendition, and allow fewer lamps per fixture to serve the same task. Studies by independent laboratories have shown that the increase in contrast rendition and efficiency brought about by radially symmetrical polarizing panels (effective in all directions) can reduce power and lighting demands.

Manufacturers of ceiling luminaires have developed a number of approaches. In many types of fixtures, the parabolic louver has clearly emerged as a superb way of directing light and controlling direct glare. Whether used in surface or recessed ceiling fixtures, pendant mounted luminaires, or even in ambient component lighting in furniture systems (more on that popular subject later), it makes the light source nearly invisible until the viewer is directly under or over it.

In addition to the luminaire types to which we've all become accustomed, there are pendant mounted fixtures in ceiling tracks that, with tracks mounted at right angles, can rotate to accommodate shifts in office arrangement. Other fixtures, located in movable "pods" are designed to be moved about with work stations. Even several ceiling luminaires have unique features. Some offer individual on-off controls for each fixture. Others have full-on, half-on, and off controls. One form for that type is a one-lamp-above-the-other arrangement in which either top or bottom lamp can be activated, or both. One can be a standard 40w and the other a watt-conserving 35w.

Track lighting, a popular element in architectural accent applications, now has available components to make it even more versatile. Among the developments: miniature track and accessories for bookshelf and display lighting; lightweight, less expensive track assemblies for light commercial or residential applications; heavier-duty track, recessed, or surface mounted, which can carry as many as four circuits for numerous switching operations. Also just coming on the scene are new track fixtures aimed at the more economical applications. In some instances, efforts have been directed at cleaning up what might be called "the mechanical act" of the fixture, i.e., hiding or streamlining wiring and swivel connection details, refining the



Photo courtesy Johns-Manville Corp.

Offices for Sperry Univac in Michigan (above) incorporates, in 5-foot acoustic modules, recessed luminaires and overhead power and telephone feeds. Ceiling pods (below) in California Credit Union League are able to be moved to correspond with flexible office layout.



Photo courtesy United Lighting and Ceiling Co.

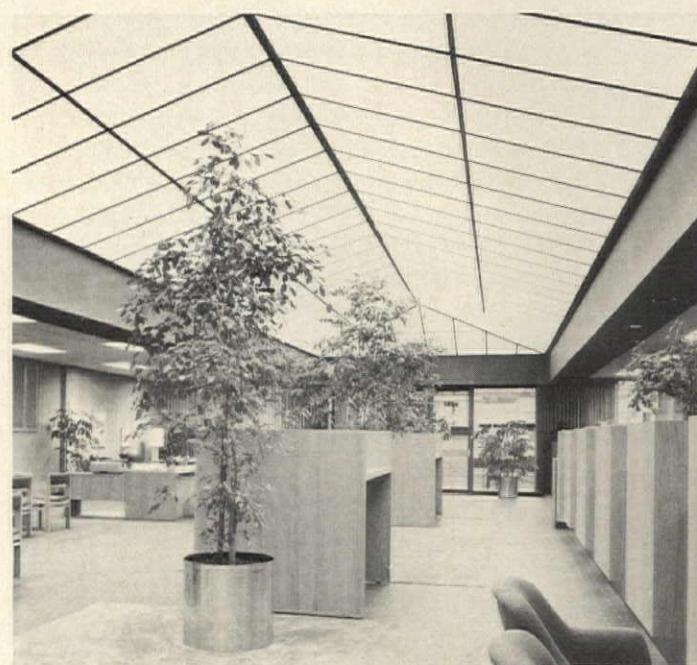
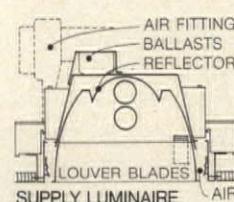


Photo courtesy Integrated Ceilings, Inc.



Another form of interior lighting (above) is luminous skylighting for areas where true skylight is not feasible. Two-lamp fixture by Lightolier (right) features one lamp over another with separate controls.

## Interior lighting

"can" or "flashlight" configuration. Some of these fixtures are made much more economical through the use of synthetic formed housings.

### Ambient/task: a controversy

Probably the broadest disagreements in our nonhomogeneous "lighting community" center around an overall concept. Should a space derive part or all of its illumination from ambient/task lighting? Alas, no general solution here, either. In a field in which each producer may or may not have a good case, be prepared to be beguiled by any number of products, from excellent to less-than-thought-out. But the general concept again is a matter of program, illumination goals, economics, design intent, and many factors.

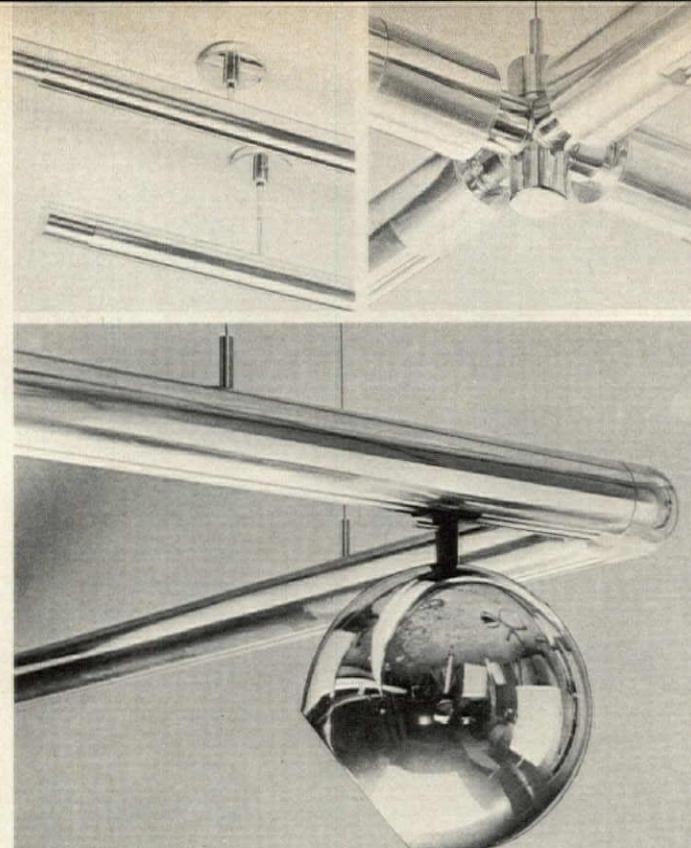
Obviously, the more static the plan layout, the easier it is to design a lighting installation. And some types of offices and commercial establishments do not require (or desire) flexibility. For those that need it, however, rigid lighting layout is an impediment if not an impossibility. Many office furniture manufacturers have responded to the need for movable work stations by supplying ambient/task lighting as part of their system. After our discussion of glare and veiling reflections, it's not hard to imagine what happened to early efforts (and is still happening in too many cases). Quick solutions consisting of tacked-on up- and down-lighting often took little account of light angles, ceiling heights, direct view of the source, etc. In a very competitive marketplace with over 140 manufacturers, pressure to keep abreast forced some to act too quickly.

Other problem areas had to be confronted, too. With the increased interest in HID lighting, these sources began to appeal, as ambient uplight. As with any uplight, however, fixtures have to be above standing height eye level to avoid glare to a passing viewer. HID sources mounted that high (6 ft or higher) in standard-height spaces often create "hot spots" of light on the ceiling. Wiring for the 120v furniture lighting can still run into code problems in some instances, and this aspect should be investigated carefully. Common 277v building current cannot be used, and thus circuitry, electrical panels, and distribution methods are important.

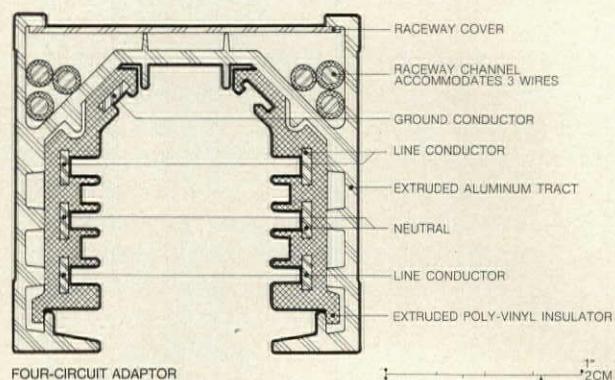
But then, haven't we come a long way (baby) from the days of endless rows of 2x4 troffers or miles of blinding luminous eggcrate? The furniture producers truly interested in quality lighting have jumped in with both feet. True, some have sticky fights ahead with glare and/or codes and/or unions, but others have come up with some answers. An enlightened designer will have to ask the questions. The examples shown are a few of those products with illuminating engineering input. Naturally, there are others.

### Some approaches

You want some approaches? The most common and most generally agreed upon word is "quality." Quantity is important only as modified by light quality. Unequipped as most architects and designers are to handle the qualitative or quantitative evaluations of a scheme, we first have to know what we don't know. "Lighting in general is such a poor orphan in an otherwise good scheme," says New York light-



Various options in track and decorative lighting include some lines, as Lightolier (above) demonstrates, that offer combinations of both. From a technical standpoint, it is possible to get track assemblies such as the Halo four-circuit track (below) for versatility in accent options.

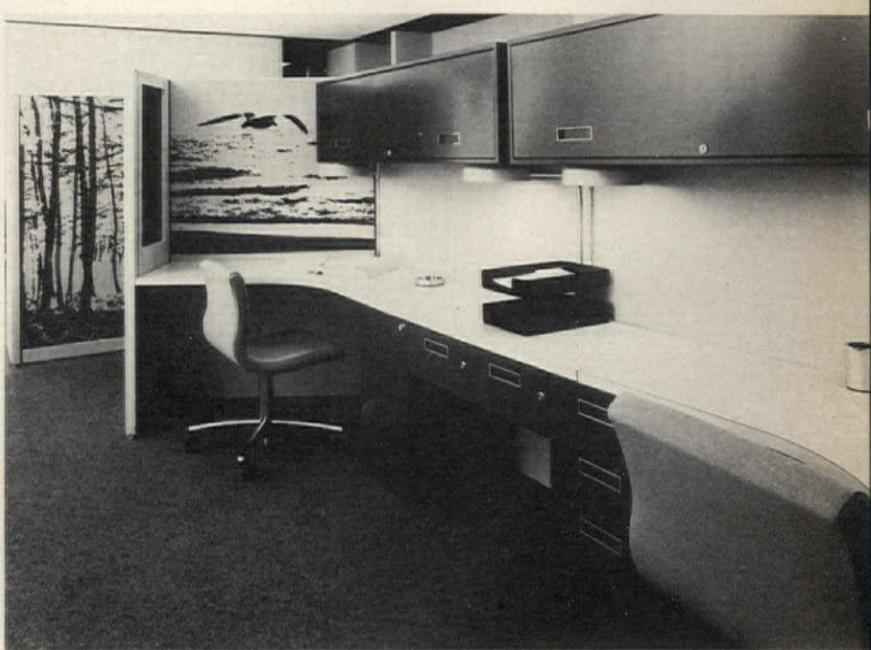


ing designer Jules Horton, "that it is inappropriate to put the emphasis on new techniques only. There is a paranoia about hiding the source and a search for newness for newness' sake. First, we have to understand and solve the clients' need."

Bill Warren, president of Lighting Unlimited in New York, feels—as do many others—that architects should do more to integrate design and lighting. "Architects," Warren says, "have bought the cookbook engineering approach, and just stayed out of it." He also feels that much more attention should be focused on the task, on the quality of material with which we are asked to deal. "A 1 percent increase in contrast is worth a 15 percent increase in lighting," he notes. Beyond that, Warren sees a future with more controls, more dimming, and "a lot of upgrading to save power."

Throughout P/A's interviews another common request was that the architect realize lighting's impact and involve lighting specialists early in the job, not at the end. Alan Ruud, President of Specified Products, Inc. in Milwaukee, sees "a basic communication gap between the lighting designer and the architect. The architect has the spatial feel-

Among the open plan furniture manufacturers that include task and ambient light options are JG (right), Steelcase (below), and GF (lower right). In the JG system, the ambient fluorescent uplight is hidden by parabolic louvers, eliminating viewer glare from above. Acrylic lenses under the source bring only side light to the task, using opaque metal sliding shields to cut out direct downlight. In the Steelcase line, ambient/task light is supplied by separate units (fluorescent). Ambient lights are controlled by switches allowing off, half-on, and full-on operation. With Day-Brite Division of Emerson Electric, Steelcase developed units with laterally diffused light. GF has chosen HID sources for its ambient lighting, in a reflector designed by Specified Products, Inc. For task lighting, GF offers a movable-arm unit with circular fluorescent lamp and baffles.



ing," Ruud says, "but the engineering and product knowledge is missing." Because the architect cannot be expected to develop full expertise in all allied fields, Ruud hopes to see the lighting specialists and architects communicate about basic lighting characteristics and principles.

Several manufacturers echoed the concern that architects should know enough to get what they specify. Many spokesmen warned that quality products so often get copied—and cheapened in the process—that it behooves the design professional to look closely at, and demand, what is specified.

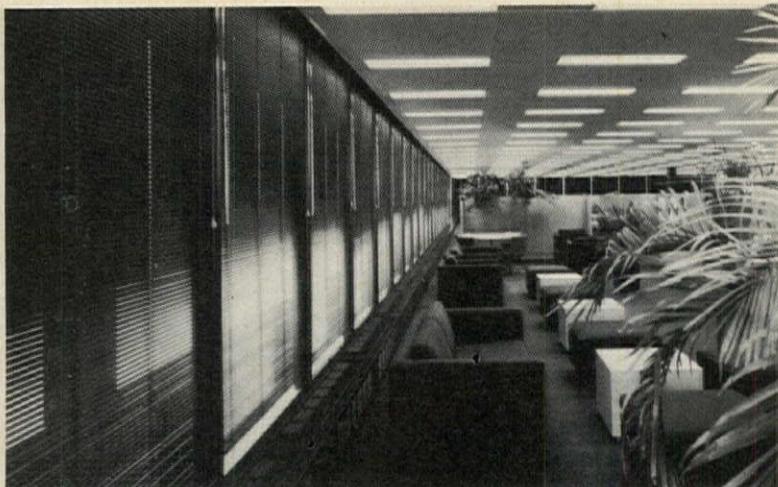
But to return to the theme set by Jules Horton, most lighting designers want architectural comrades to know enough about lighting to help educate owners and managers. Not only must the initial design be tailored to the people and tasks it is to serve, but if the owners are aware of the "whys" of their investment, they will see the wisdom of maintaining what they buy.

Good interior lighting is an integral part of good design. To be thought about early enough, and with proper assistance as needed, the architect and design professional need to focus on the options. The lighting field is a many-

splendored thing, full of great choices and always changing. Give it the care and time it needs; the payback is very obvious, and worth it. [Jim Murphy]

#### Acknowledgements

Our special thanks to the following sources for assistance in preparing this article: Appleton Electric Co.; Armstrong Cork Co.; ASG Industries; Columbia Lighting Inc.; Day-Brite (Emerson); Elliptipar; Elsco Lighting; Eppinger Furniture Co.; Fostoria Industries; General Electric Co.; GF Business Equipment; GTE Sylvania; Guth Lighting; Halo Division, McGraw-Edison (and the Hanlen Organization); Jules Horton, Jules G. Horton Lighting Design, Inc.; the Illuminating Engineering Society of North America; Integrated Ceilings, Inc.; JG Furniture Co.; Johns-Manville Corp.; Kim Lighting; Lightcraft; Lighting Associates; Lighting Unlimited, (Bill Warren); Lightolier; Lutron Electronics; Nessen; Peerless Electric; Polarized Corp. of America; Prescolite; The Rambusch Co.; Scientific Lighting Products; Scovill/Nutone; Der Scutt (Poor, Swanke, Hayden & Connell); Specified Products, Inc.; Staff Lighting; Steelcase; Teledyne Lighting; United Lighting & Ceiling Corp.; Westinghouse; Wide-Lite Corp., (Jim Anthony, Weekley & Penney); Yorklite.



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# Products and literature



Open office furniture system



Rollback high stool and chair



Metallic laminates



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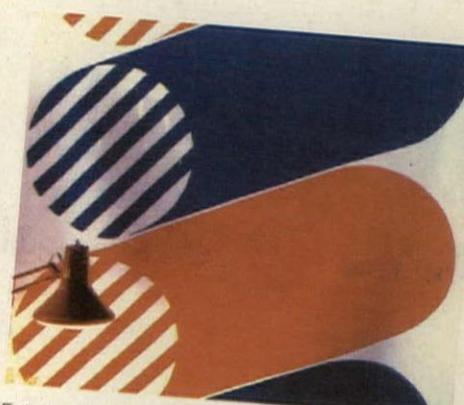
as needed. Various sized level and sloped work surfaces in laminate finishes are available which lock into the panel system with cantilever supports. A modular desk can function as a panel-hung work surface, or completely free-standing when fitted with steel, or wood end units and modesty panels. American Seating Company. *Circle 131 on reader service card*

**Metallic laminates.** The complete line consists of 22 patterns and designs—all of which are available in standard 4'x8' sheets in thicknesses varying with design. Ten new patterns have been added to the hammered, brushed, and embossed designs in both copper and aluminum. Patterns range from geometric and abstract to oriental and primitive designs. Shown are two of the new designs. Ralph Wilson Plastics Co. *Circle 132 on reader service card*

**Open office furniture system.** The basic steel frame accommodates a wide variety of insert panels that include steel, vinyl chalkboard, two choices of genuine wood veneer, and a spectrum of fabrics bonded to either steel, acoustical, or tackable surfaces. Frames will also accept open or glazed panel inserts. The cabinet components include a standard shelf, a flipper-door cabinet, a lateral hanging file, a pull-out lateral file shelf, or a writing surface that glides out

**Fabrics.** Bold color mixtures and large scale designs are produced on a 100 percent specially woven cotton. Reactive dyes are used to ensure good color fastness, dry-cleaning properties, and to protect the cotton's natural softness. Designed in Australia and printed in Japan, fabrics are distributed in the U.S. by International Printworks, Inc. *Circle 133 on reader service card*

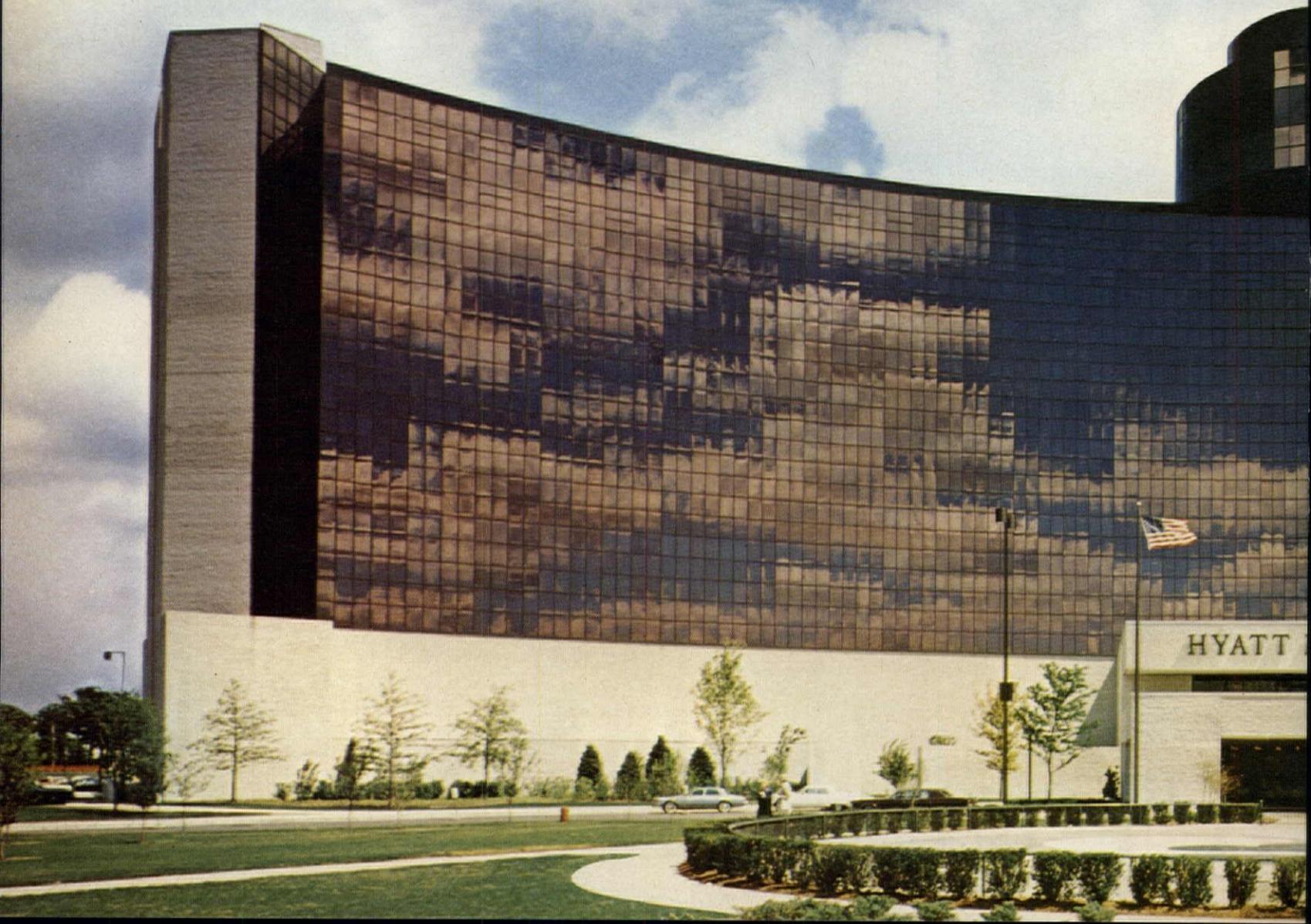
[continued on page 120]



Fabrics



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PPG: a Concern for the Future

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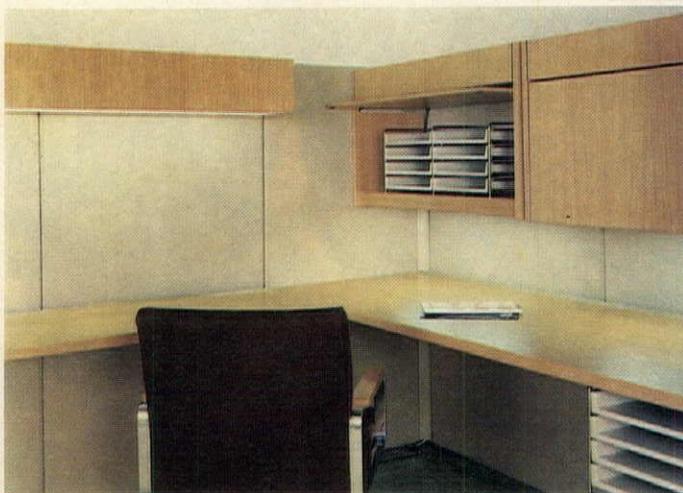
The Luckman Partnership, inc., Architects, Los Angeles, California, utilized these performance characteristics of PPG Solarban 575 Bronze Twindow units for the Hyatt Regency Dearborn:

Shading coefficient: 0.23  
U-Value: 0.31 Btu/hr-sq ft-F  
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(summer daytime)

Relative heat gain: 51 Btu/hr-sq ft, when ASHRAE Solar Heat Gain Factor is 200 Btu/hr-sq ft and the outdoor air temperature is 14 F warmer than the indoor air temperature.

Owner: Ford Motor Land Development Corporation  
Operator: Hyatt Hotel Corporation, Burlingame, California





Task/ambient lighting



Artistron™ collection



Office seating

**Task/ambient lighting fixtures** have been specifically designed for application to each of the three upholstered panel heights. In conjunction with the lighting fixtures, a new series of hang storage cabinets with integrated lighting, wire managers, center drawers, file bins, shelves with dividers and letter trays are also available. JG Furniture Company, Inc.

Circle 134 on reader service card

**Office seating.** 700 Series features oval tubular chrome bases and arms throughout 13 different models. Either four- or five-leg bases and sled bases are available. Choice of upholstery. All-Steel Inc.

Circle 135 on reader service card

**Artistron™ collection.** Four geometric patterns dyed on a heather blend carpet are designed for commercial installations that bear severe traffic. The designs range from small patterns to large configurations and total 16 colorations. Construction is continuous filament nylon fiber, with built-in static control. Textured loop surface adds dimension. Primary backing is polypropylene; secondary backing, jute. Shown is

"New Math," available in Calculus Grey and Matrix Brown. Armstrong Cork Company.

Circle 136 on reader service card

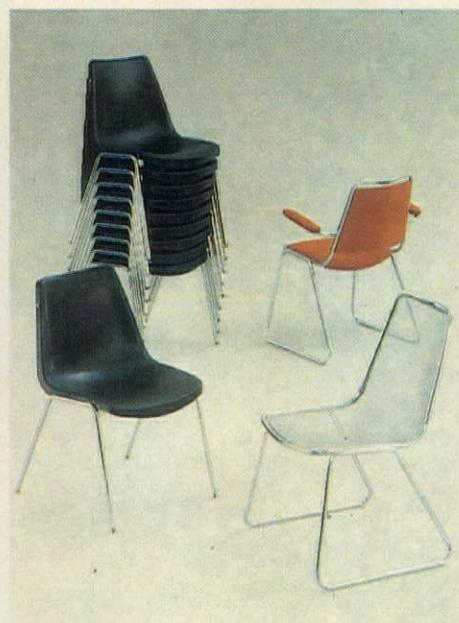
**Stacking chairs.** The 29 Series is available in upholstered, flexible polypropylene, and fireproof metal mesh in both four-leg and sled bases. The chairs will stack 20 high on the floor in a straight-up stack, states maker. Fixtures Manufacturing Corp.

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**Drapery fabrics.** Casements and print backgrounds are inherently fire resistant. All orders for silk screen prints are done on a custom basis and any of company's designs are available on any of their background fabrics in any of their colors at no minimum yardage requirements. Raphael Fabrics.

Circle 138 on reader service card

**Belgian linen.** New designs include "Regine," an embroidered and quilted art deco design on 51 percent Belgian linen and 49 percent cotton by House of Verde. Available 49 in. wide, 4 in. repeat in custom colors. "Bijou," a geometric



Stacking chairs

motif on 100 percent Belgian linen by Howard & Schaffer. Available 48 in. wide, 8 1/2 in. repeat in choice of four colorways. Fabrics are available hand or screen printed, pigment dyed, or closely woven natural or nubby white, multitone or monotone grounds. Linen can be backed with paper or acrylic. All fabrics can be treated with stain repellent fabric finishes, laminated, and fireproofed. Belgian Linen Association.

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**Vicromode** is a 19-oz per lineal yd deep textured vinyl wallcovering. Collection includes 16 diverse textures. Widths are 54 in. and the fire-resistant rating is Class A. L.E. Carpenter.

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[continued on page 124]



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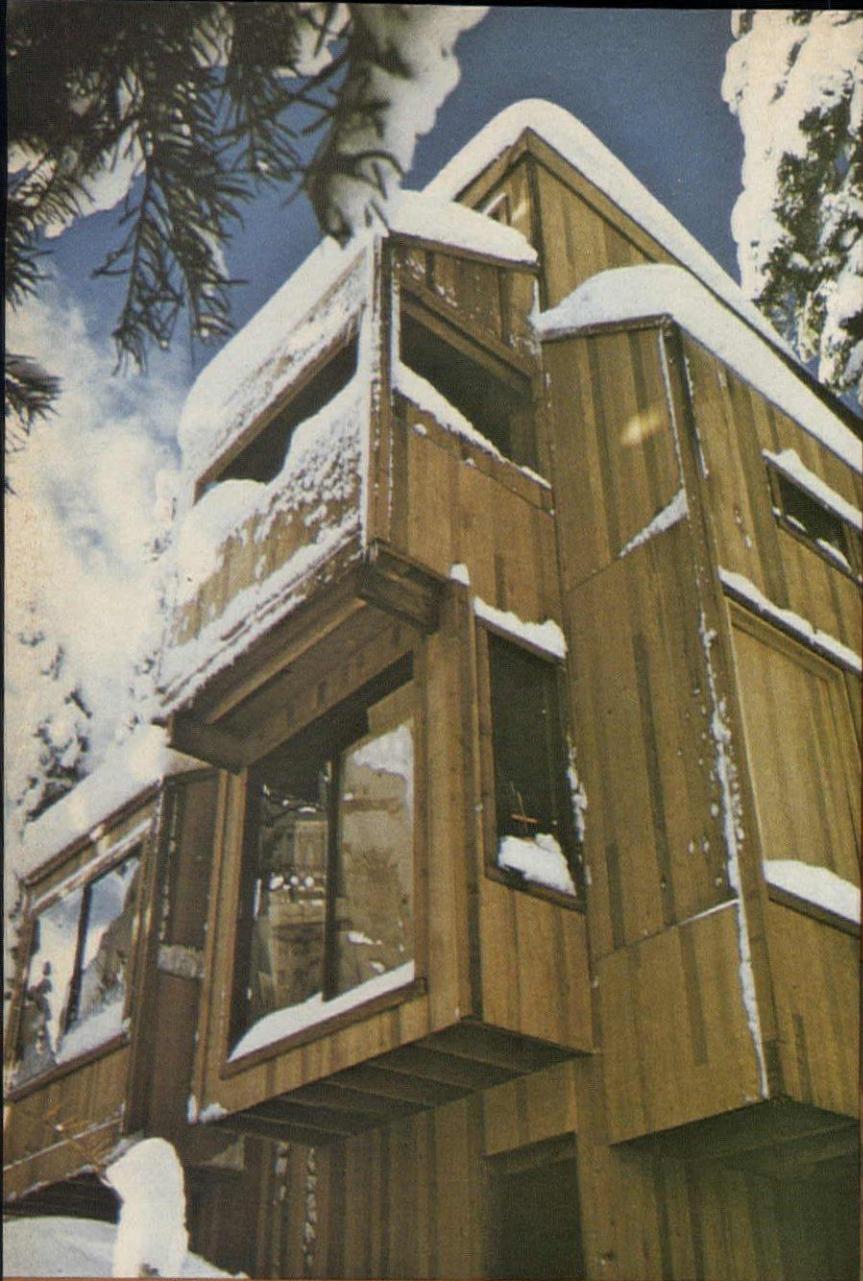
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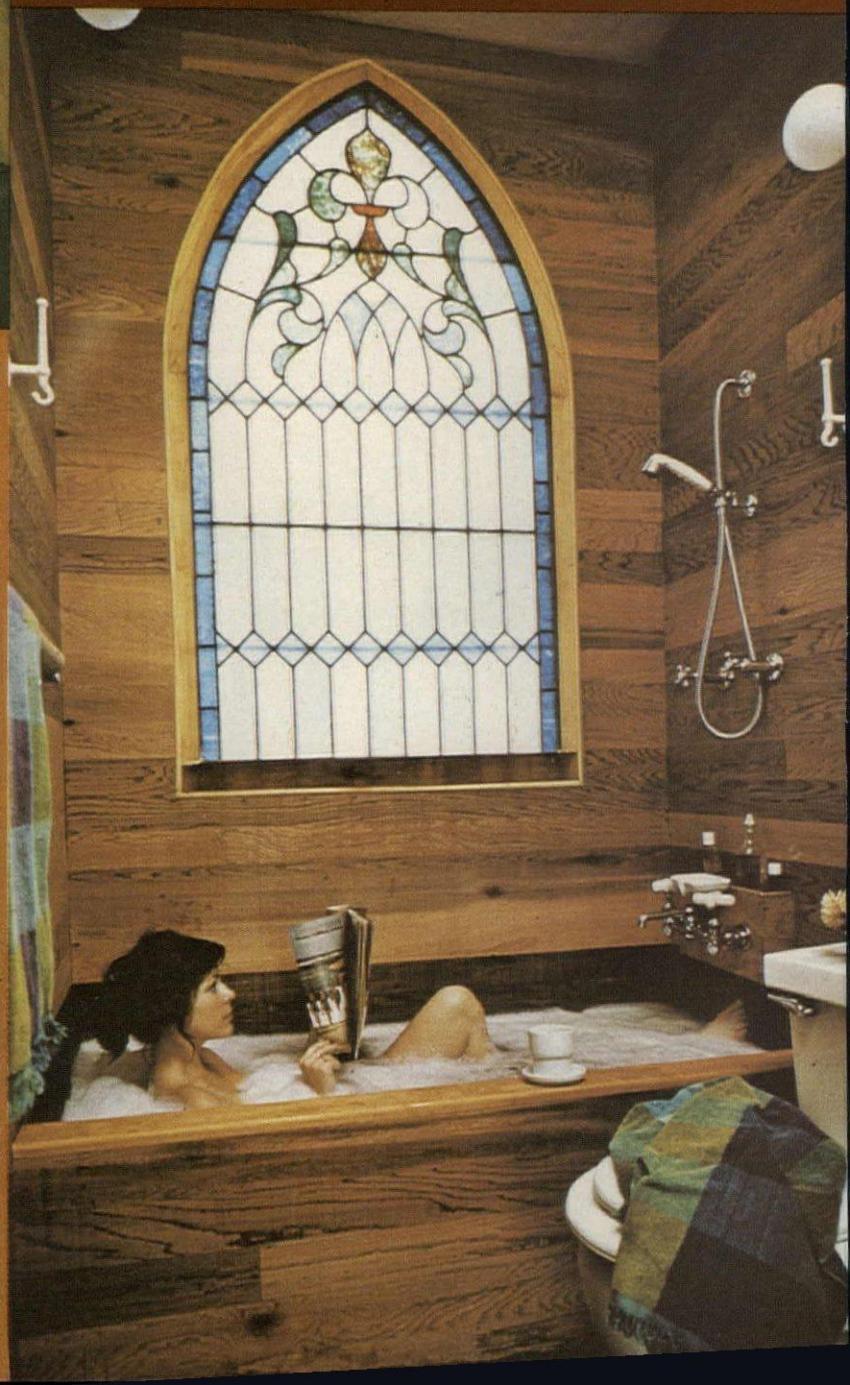
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Matrix high density stack chair



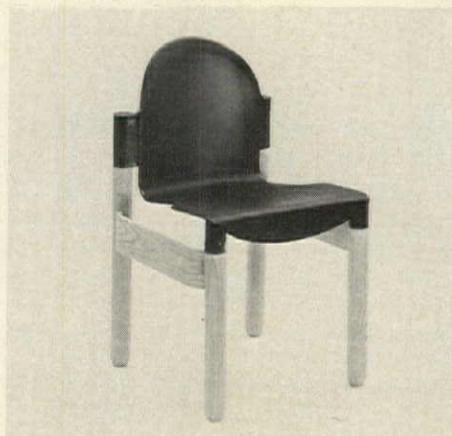
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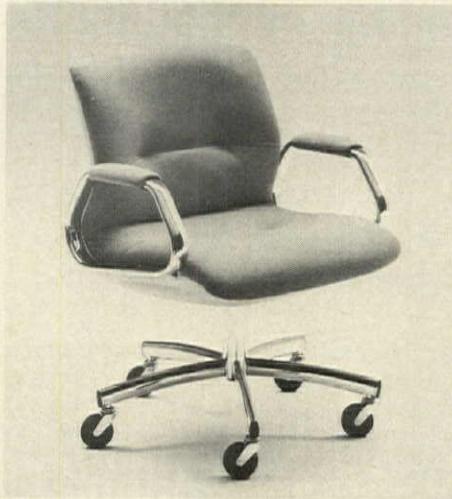
Seating

**Seating.** One of eight additions to the Mies collection is the Brno chair (shown). All are made to specifications set by the architect. Also offered is a Gae Aulenti design of triangular tubing which rises and separates to form seat and back frames, arm rests, crossbars. Metal frames have a fused finish in black or amaranta (a wine/eggplant red). Knoll International.

Circle 200 on reader service card



Flex seating system



Comfort chair

**Comfort chair.** A double-shell chair whose inner shell, covered with urethane foam padding, is formed to correspond to the shape of the human body. Its construction is said to incorporate compound contours for proper weight distribution and back support. The outer shell is polypropylene plastic with a deep accent reveal on the back. Arms are oval-shaped polished chrome steel with arm caps; the polished chrome base has five oval tubular steel legs. There are five versions including a secretarial chair in the series. Steelcase.

Circle 203 on reader service card

**Matrix high density stack chair.** Seats and backrests are textured polypropylene with moderate flex. Chairs are available in eight colors with solid steel rod frame finished in bright duplex nickel chrome or white nylon. Options include a tamper-resistant folding tablet arm and bookrack, and ganging. Krueger.

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**Function Formula Seating™** consists of four chair groups designed by Wilkhahn of Germany. The Review Group, upholstered in full-grain leathers offers swivel, conference, and lounge variations. A single handle controls seat height and tilt tension from a seated position. The Reactive Group has separate, built-in lumbar support and a forward/downward tilting seat. The Resource Group has a two-piece shell. Angular movement of the chair back hinges at the same level as the pivoting point of the torso. A single handle adjusts back tilt and height. Chairs are made in swivel or pull-up models, with or without arms. The Responsive Group's one-, two-, and three-piece-back models feature a unique mechanism which synchronizes seat and back tilt and all pneumatic and mechanical adjustments, including seat back height. It is available with or without arms. Three of the four groups are upholstered in fabrics and colors matched to company's UniGroup panel/component system; one is available in coordinating leathers only. Haworth, Inc.

Circle 205 on reader service card

**Flex seating system**, with modular assembly features, includes an arm chair, a side chair, stacking chairs, and a connecting table. The side chair version (shown) has a black polyethylene seat shell, solid oak legs, and oak veneer molded plywood wide stretchers and arms. Freestanding, it stacks eight high. Thonet Industries, Inc.

Circle 206 on reader service card

**Conference chair**, functions as a learning center, linked to closed circuit television through the receiver mounted on the desk attachment, and to the sound system through speakers in the head pillow. Communications connection to the central lectern is through the special base on which the chair is mounted. The chair swivels and can be adjusted in height. Dunbar Furniture. Circle 207 on reader service card

**Acrylic seating modules** are available in one-, two-, three-, and four-seat sections as standard with continuing additions of seating units towards whatever length the specifier requires. Interspersed with the seating are tables, planter units, ash container modules, and other assorted designs to complete the system. Construction is K-D. VIVID.

Circle 208 on reader service card

**Marble reception desk**. Standard desk sizes are 72" or 78" x 36". Reception ledge is 12 in. deep. Return section is 42" x 20" d. Desk top and typewriter return are standard in black laminate with matching drawer cabinet on casters. Drawer cabinet contains one legal size file drawer and two small drawers. Mirror polished reveal runs vertically where marble slabs are joined. Cumberland/Orsenigo.

[continued on page 128]

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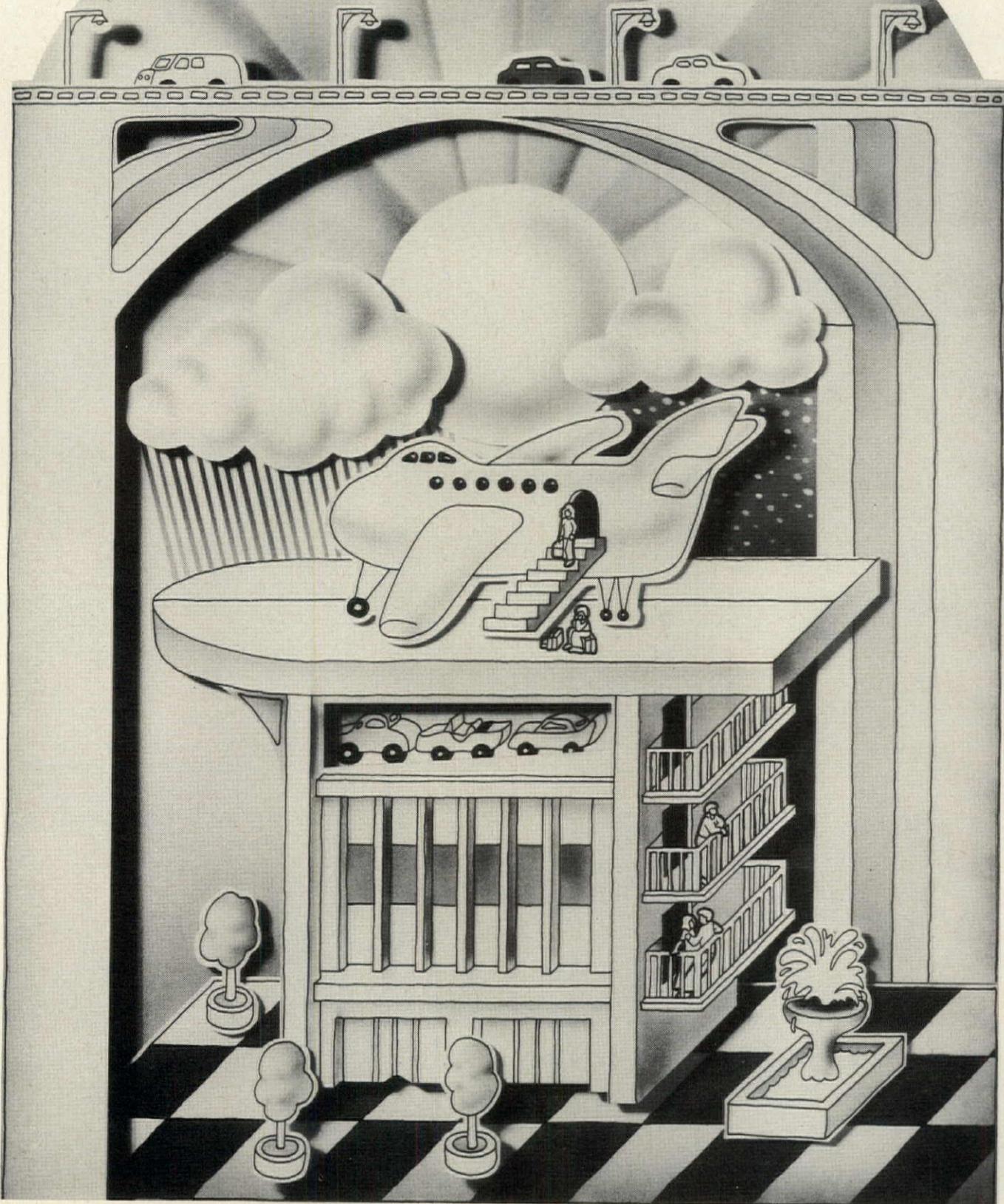
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thane provides a high-performing, flexible rubber-like seamless blanket that becomes an integral part of the structure. It can withstand constant water submersion. And because it's highly elastomeric, a 60-mil application provides up to 90% recovery. Service temperature range is  $-40^{\circ}\text{C}$  ( $-40^{\circ}\text{ F.}$ ) to  $65.6^{\circ}\text{C}$  ( $150^{\circ}\text{ F.}$ ). It can be used on both vertical and horizontal surfaces and can be applied with trowel, squeegee or spray.

TREMproof 90W is a unique rubberized polymeric emulsion modified with asphalt. The system sprays on quickly and easily and cures within 15 minutes which prevents wash-off. It can be safely applied to green or damp concrete.

When you need a system for waterproofing traffic-bearing surfaces such as plazas, balconies, terraces, interior floors, etc., TREMproof 850 will do the job. This decorative liquid polymer cures to a flexible seamless blanket then becomes an integral part of the structure and provides excellent resistance to abrasion, chemical spillage and ponded water.

If you plan to use precast pavers, consider the Tremco Plaza Deck System which includes ingenious KingPin® pedestals and a TREMproof liquid polymer. The system eliminates unsightly surface drains, excessive slopes and joint sealants. KingPin pedestal fingertip height adjustment allows for deck or paver irregularities. The open joint design helps avoid ponding and freeze-thaw problems, such as heaving and spalling.



## One source for all systems

That's the beauty of working with Tremco. One convenient source that can supply any system you need. Tremco meets special waterproofing challenges head-on.

So remember. There are all kinds of waterproofing conditions and all kinds of waterproofing systems. But there's only one company that can offer you job-proven systems plus 45 years of on-site experience. And that's Tremco. Let us work with you on your next waterproofing job. Tremco, Cleveland, Ohio 44104. Toronto, Ontario M4H 1G7.

**TREMCO**

**Coordinated case goods.** System consists of 11 components that provide 55 configuration variations. The wall unit shown contains two bookcases and four credenzas of varying dimensions, and comes in an olive ash burl wood with a stainless steel reveal. Upper level pieces are 6 in. shallower than the lower. Total wall unit dimensions are 111" x 19" x 70". Helikon Furniture Co., Inc.

Circle 210 on reader service card

**Office chairs** feature soft, contoured lines in the seat and back with a five-legged base. Four basic models include the executive with tilt-swivel seat, recessed arms which support the back, and adjustable seat height; the pull-up model with arms is available with a swivel seat without casters, or a non-swivel seat with casters. A side chair without arms features a relaxed backrest angle. Secretarial model has adjustable backrest, seat depth, and height. All come in choice of fabrics and metal finishes. Domore Office Furniture, Inc.

Circle 211 on reader service card

**Pull-up chair.** Oval-shaped steel tubing frame acts like a sled; back and seat cushions are taken from same molds as those of the ASD chair group and incorporate an orthopedic design. Chairs are available in two sizes—medium and large—and cushion covers come in a variety of fabrics and colors. The covers are removable for cleaning. Westinghouse Electric Corporation. Circle 212 on reader service card

**Lacquer desks** are mechanically polished in choice of eight mirror gloss colors. After many applications of color and polymer glazes, followed by a controlled period of curing, the desks are hand buffed. Each desk has a  $\frac{3}{4}$  in. modesty panel recessed  $9\frac{1}{2}$  in. Desks come in two sizes: 55" x 30" x 29" (single pedestal) and 72 $\frac{1}{2}$ " x 30" x 29" (double pedestal). Intrex. Circle 213 on reader service card

**Lighting panel.** It is available in a flat smooth surface or a smooth drop pan for incorporation into fluorescent commercial, industrial, and institutional luminaires. Maker states light diffuser panel permits reductions in lamps and increased energy savings, improved color rendition and texture. Polarized Corporation of America.

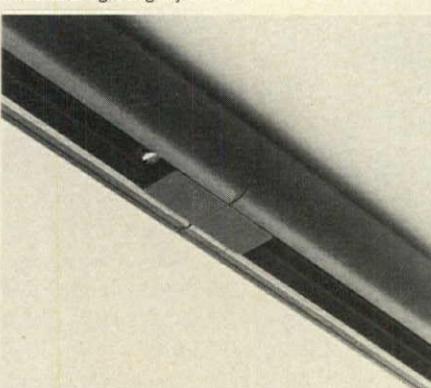
Circle 214 on reader service card

**Lamp holders for track lighting.** The Vienti Series of designs is said to feature new shapes, new materials, new sizes, and an easy-to-handle mounting adapter system. A choice of 40 different combinations of style, size, and finish is possible with the units. Lampholders swivel in almost a complete circle as well as pivot up and down. Included in the series of five units are two that are available in two miniature sizes and one that accommodates a variety of lamp sizes and can be used for concealed installations. Finishes include white, black with woodgrain, matte black, and chrome. The collection also includes pin-up lampholders that can be installed almost anywhere; no special wiring is needed. Halo Lighting Division.

Circle 215 on reader service card



Ambient lighting system



Polyvinyl track system

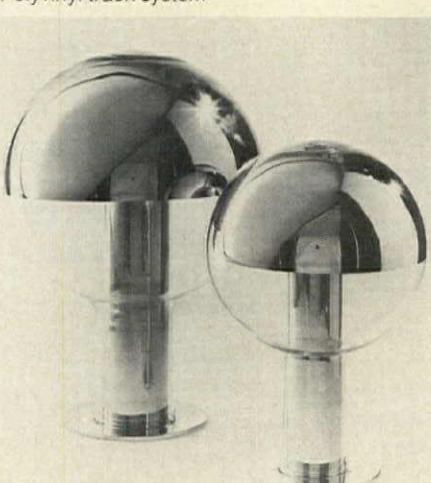


Table lamp

**Lite-Savers.** A system of task and indirect ambient lighting for the open plan office is designed for use in conjunction with the company's Series 9000 and its Mobiles furniture lines. Features include: patented lens which diffuses light laterally upon the work surface; three-position switches (off, half-on, and full-on) that control all indirect ambient fixtures; wide range of sizes for both task and ambient lighting. Lights can be moved, interchanged, or eliminated; and the task fixtures are designed to bring light to the precise area where it is needed and not to peripheral areas. Steelcase.

Circle 216 on reader service card

**Ambient lighting system.** The fixture shown is suspended by two power distribution channels 25 in. above the work surface. It is designed to give both task lighting as well as ambient illumination which reflects up, off the ceiling. The task light is fitted with a molded parabolic lens, and the ambient light comes with either a molded parabolic lens on top or a paracube type louver. Power distribution channels are flush with, and are scribed into the end panels of the desk and are fitted with an on/off switch and a convenience outlet for the worksurface. Below the worksurface are two additional convenience outlets, as well as a separate channel to handle the telephone wiring system. Also shown is an acoustical paneled light tower which offers additional ambient light. Eppinger Furniture, Inc. Circle 217 on reader service card

**Polyvinyl track system.** Made from lightweight, high-impact plastic, the system uses an internal connector whereby the tracks simply butt together and are joined—mechanically and electrically—by a connector which slides within the track housing. Track is completely insulated and can be easily field cut. After cutting it is not necessary to rewire and trim the electrical conductors. The oval plastic track is available in 4-, 8-, and 12-ft lengths as well as a 40-in. radius curved section. Staff Lighting Corp. Circle 218 on reader service card

**System 21 Plus** housing and trim series combines in one package all the advantages normally associated with the 'frame-in' kit and multiple trim type lighting units, states maker. One housing—32 multi-purpose aperture trims. The inter-sleeved housing adjusts to four positions to accommodate a variety of lamps and ceiling depths. The frame-in housing serves as its own lighting unit with various trim selections available to be used as is. The 32 aperture trims, packed individually, come with their own self-trimming sleeve—to be installed after the ceiling is finished. The housing adjusts from  $7\frac{1}{2}$  in. to  $4\frac{3}{4}$  in., is of one-piece, seamless die-formed construction. Prescolite.

Circle 219 on reader service card

**Table lamp.** Venetian semi-silvered and clear glass cylinder ball over polished chrome cylinder comes in two sizes: 19-in. high with 12-in.-dia. ball and 23-in. high with 16-in.-dia. ball. Lighting Associates, Inc.

Circle 220 on reader service card

**Self-contained emergency lighting power pack** for fluorescent fixtures. Called Lampak,™ unit is designed to mount inside the fixture, but outside the ballast channel. Features include a fully automatic 90-minute operation, universal transformer for 120 or 277 v operation, a combination test switch/charge rate pilot light, sealed maintenance-free pure lead battery and a solid-state temperature compensated charger. It also features a solid-state transfer with low voltage battery disconnect and a ferro resonant design inverter circuit. Unit is constructed of high impact, flame-retardant thermoplastic, is UL approved, and listed for retrofit field installation. Dual-Lite, Inc.

Circle 221 on reader service card

[continued on page 132]

# DYNAMIC CURVES



*Shelter for Cuddle Up ride at Kennywood Park, West Mifflin, PA., Landscape Architect: GWSM Inc., Pittsburgh, PA.*

## A Pace Setting Tension Shelter By Helios.

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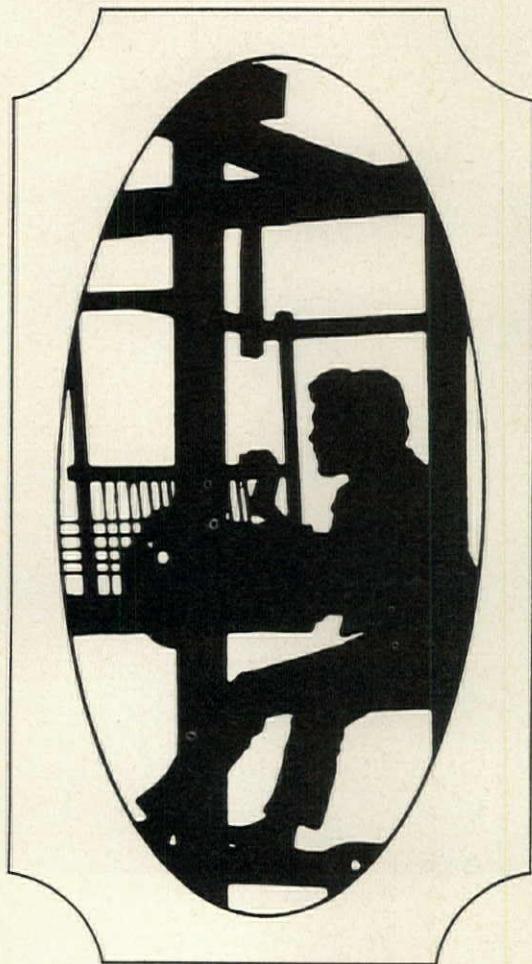


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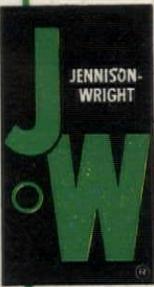
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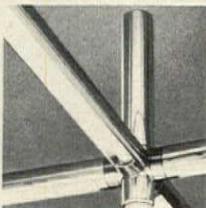
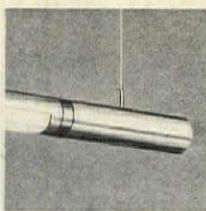
Supertube

**Supertube.** Symmetric horizontal cylinders may be suspended from chain, stem, or cable, or may be bracketed to wall or partition. They may be composed in simple or intricate systems. The luminaire comes in a variety of colors and finishes. Housing is of extruded aluminum in single lamp or tandem lamp models. Each single fixture is furnished with hanging eyelets and two each 4-ft hanger chains, on-off switch, and 9-ft grounded cord and plug. Also available are reflectors, optional hangers or brackets, row or pattern connectors, and other accessories as shown. Color brochure illustrates uses, gives specifications. Columbia Lighting, Inc.

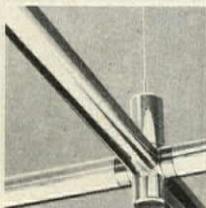
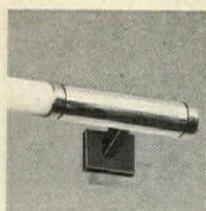
Circle 222 on reader service card

**Luminaires.** Assymmetric distribution, sharp cutoff luminaires are said to provide uniform lighting on a plane from one edge. Elliptipar, Inc.

Circle 223 on reader service card



Lyttetubes



Lyttetubes

**Lyttetubes** are a new concept in functional fluorescent lighting. They offer the designer a wide choice of finishes and two sizes using 4 ft and 8 ft fluorescent lamps. Units are available in three different mounting configurations: suspended with aircraft cable from outlet box and ceiling; used with an adapter in conjunction with a track system; or rigidly mounted to the wall or ceiling with stems. Stem mounted units can rotate 360 degrees. The cylinder is constructed of extruded aluminum and the reflector is of specular alzak. Optional extruded clear acrylic diffuser accessory is available. All color finishes are baked gloss enamel, all metallic finishes are baked clear synthetic, over polished metal. Brochure illustrates unit in full color, shows installation details. Lightolier.

Circle 224 on reader service card

#### Solid state ballasts and automatic dimmers.

According to the manufacturer, the Transistorized Arc Control (TAC) operates metal halide lamps more efficiently than conventional ballasts, and makes possible a fail-safe emergency lighting package. TAC systems eliminate bulky core, coil, and capacitors. TAC also comes in emergency systems that require no expensive inverters, switches, or electromagnetic line monitors. Automatic Energy Control dimmers and photocell sensors combine to work like a "thermostat." AEC lets lamps operate at any level required for the task. When programmer-timed, it automatically boosts light levels for peak work loads or dims down for after-hour maintenance or security. WideLite.

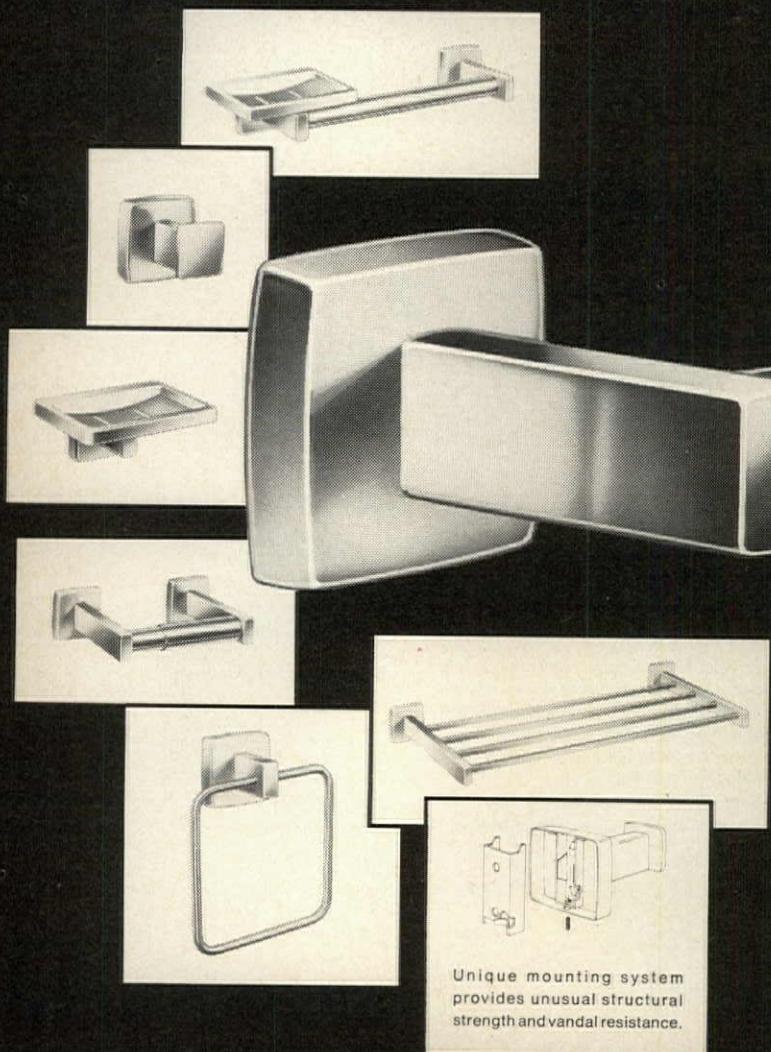
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**Emergency light.** A lighting assembly that uses self-powered lamp, converts almost any fluorescent fixture into an emergency fixture. The SpecLine EMP13 is hinged for easy installation and servicing. Replacement batteries are available and provide 60 percent of initial illumination for a period of 90 minutes. The built-in power pack can also be recharged to full capacity in less than a day. In the event of a power failure, emergency lighting is provided by a battery-powered lamp, which operates independently of luminaire lamps and is not affected by lamp deterioration. Test button can be operated without opening fixture. In operation, the test button interrupts normal power supply to simulate power failure. A light-emitting diode glows to indicate the battery is charging. Keene Lighting Division.

Circle 226 on reader service card

[continued on page 136]

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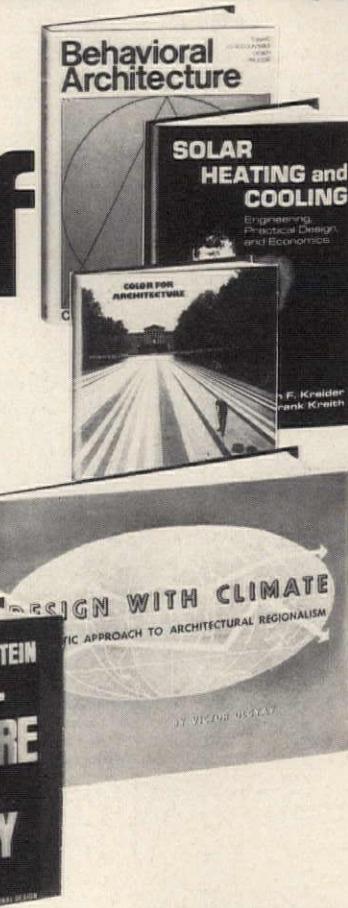
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## Products continued from page 132

**Lighting unit.** 2'x2' low-brightness prismatic reflector and splay unit of silver-coated polycarbonate is formed in one piece. The unit contains a side-mounted encapsulated ballast, has metal trim, and uses high-pressure sodium, metal halide, or mercury vapor lamps. Also available is a companion unit which features a diffuse aluminum reflector and metal pan frame. Benjamin Division of Thomas Industries, Inc.

Circle 227 on reader service card

**'Ultra-Lite'** is a self-contained fixture designed to provide two hours of emergency lighting. A quartz halogen lamp produces a high-intensity white light and polished aluminum reflector gives a glare-free pattern. Fixture is available for either surface or recess mounting. It includes a calcium-lead battery or a sealed nickel-cadmium battery and a solid-state charger. Controls include a test switch to simulate interruption of normal service, an amber a/c on light and either a red charge-indicator light or a green battery-status light. Yorklite Electronics, Inc.

Circle 228 on reader service card

**Low pressure sodium light fixture.** The main features of the LPS "Monitor" are its constant lumen output for 18,000 hrs, high lumens-per-watt ratios, and that the 35w and 55w LPS lamps are interchangeable without changing the ballast. A die-formed steel body is finished in acrylic

enamel paint. The unit is enclosed with a high impact-resistant acrylic prismatic lens which interlocks with ballast cover to prevent removal. It is said to be suitable for low watt night time security illumination; tunnel lighting, covered walkways and overhangs, etc. Guth Lighting.

Circle 229 on reader service card

## Literature

**Commercial seating.** Eight-page full-color brochure shows key models of its 7600 Series/Seating and detailed descriptions of all chairs in the line. It contains fully dimensioned drawings of the four primary styles together with yardage requirements for custom fabrics or leather. Also shown is an anatomical chart portraying the elements of the company's "Comfort Concept." Harter Corporation.

Circle 230 on reader service card

**'Carpet Accents'** A Workbook for Interior Designers' illustrates in full-color company's many and varied designs, custom carpet, area rugs, broadloom, and hand made carpet. Berven Carpets Corporation.

Circle 231 on reader service card

**Luminous skylights** are shown in color brochure. The three style groups available are: Rotunda, a series of segmented round concave domes; Quadradome, a series of stepped-up square and rectangular forms; and Skylite, a

series of square, rectangular, and triangular shapes. All are lighted from above by fluorescent or other artificial light sources. Integrated Ceilings, Inc.

Circle 232 on reader service card

**Dimming systems.** Literature describes various solid state dimmers for all types of applications: Included are Push-on Push-off rotary dimmers; dimmers with calibrated linear slide control; continuous dimming for mercury vapor and fluorescent lighting; and a dimming system consisting of a dimming cabinet and remote controls for each lighting group. Lutron Electronics Co., Inc.

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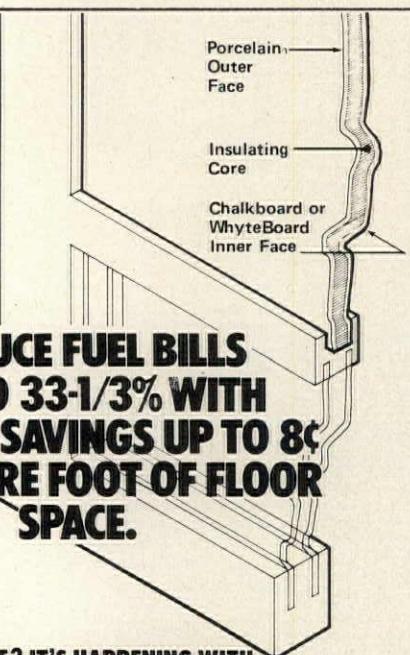
**'Forms'** is a brochure that contains complete descriptive and technical data on company's line of fixtures: recessed, semi-recessed, pendant, ceiling, wall bracket. Installation details and specifications are included. Omega Lighting, Emerson Electric Co.

Circle 234 on reader service card

**Fountains of Light™** start with HID lamps and add a unique optical chamber which eliminate the hot spots and restricted periphery, states maker. Fixtures may be portable or incorporated into other furniture and store fixtures. All models are available with symmetric or asymmetric light distribution. Brochure describes salient features. Specified Products, Inc.

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[continued on page 140]



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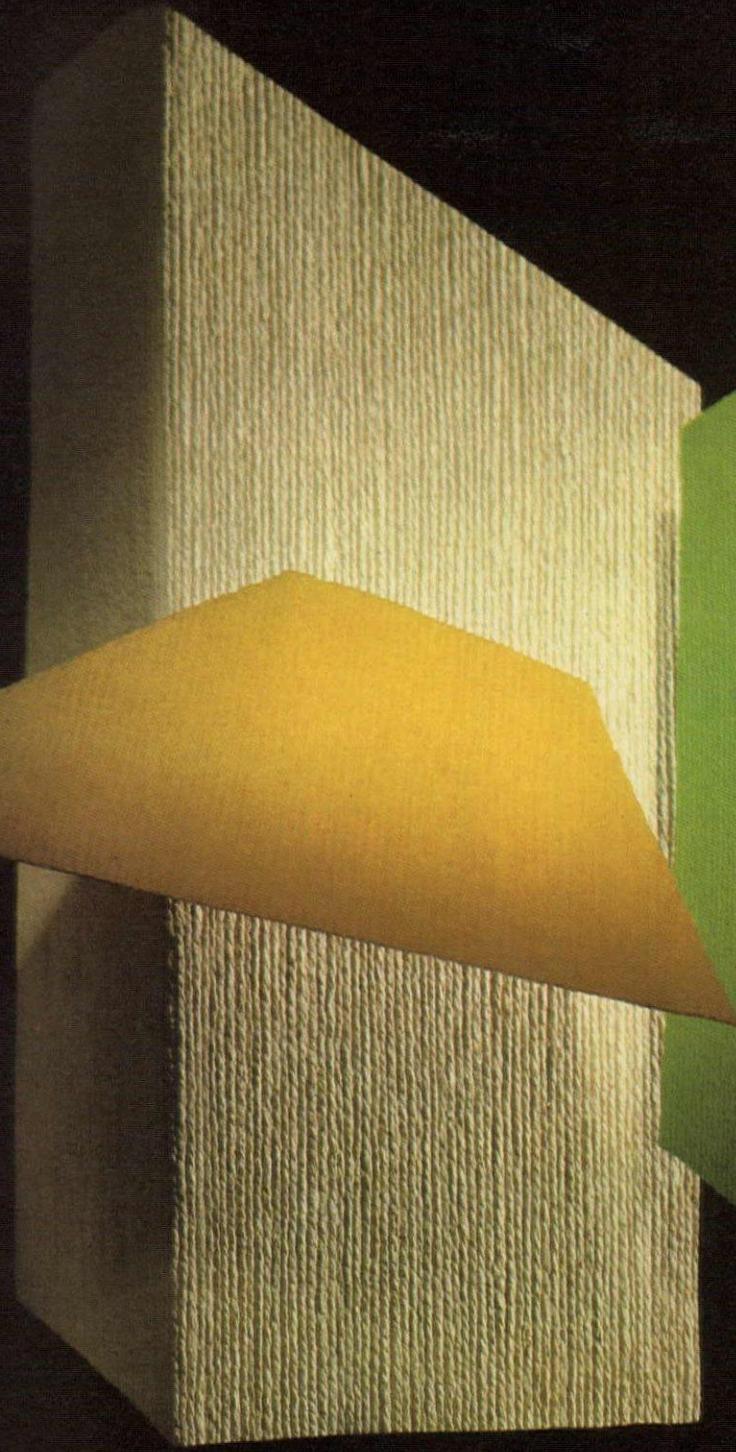
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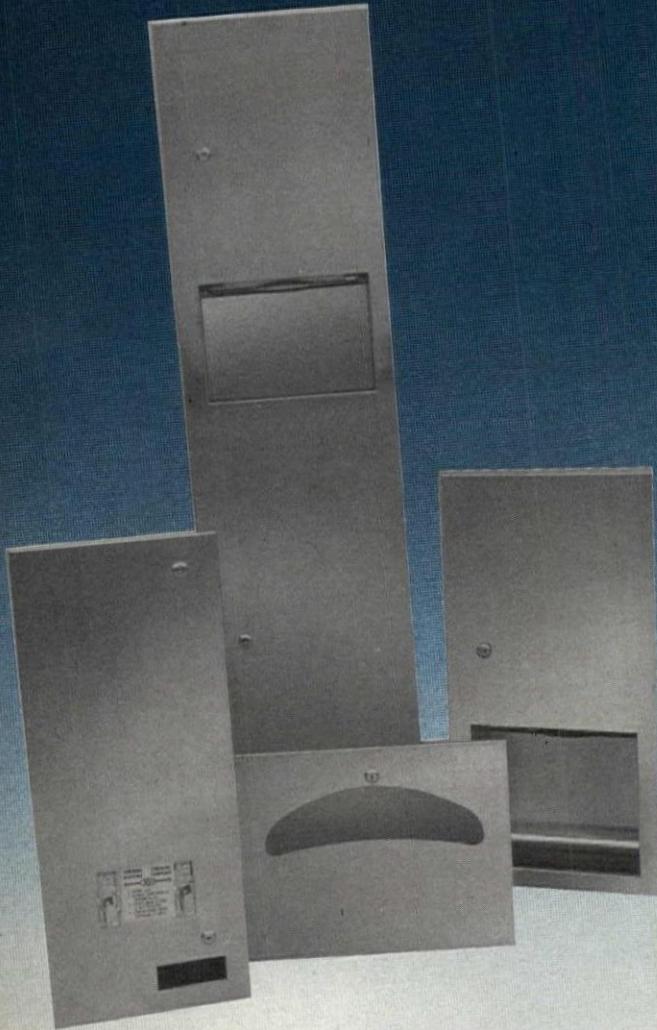


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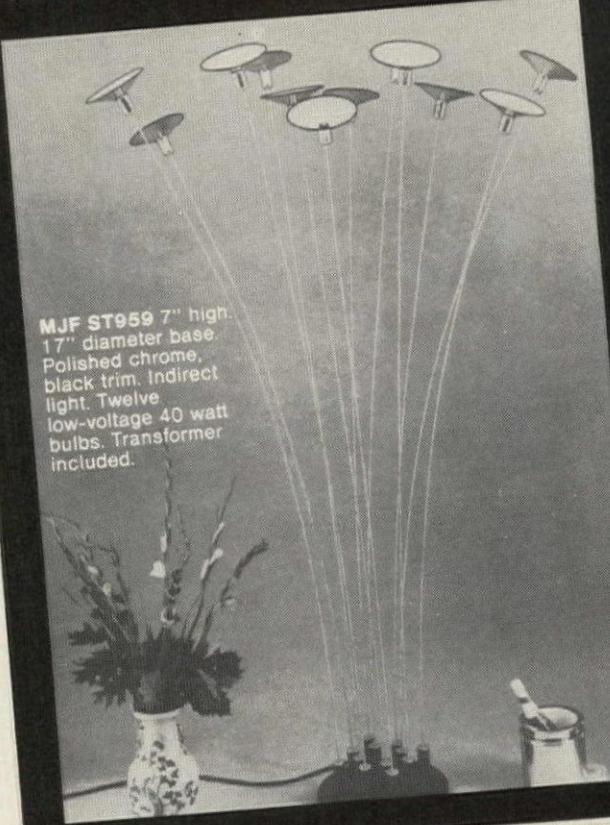
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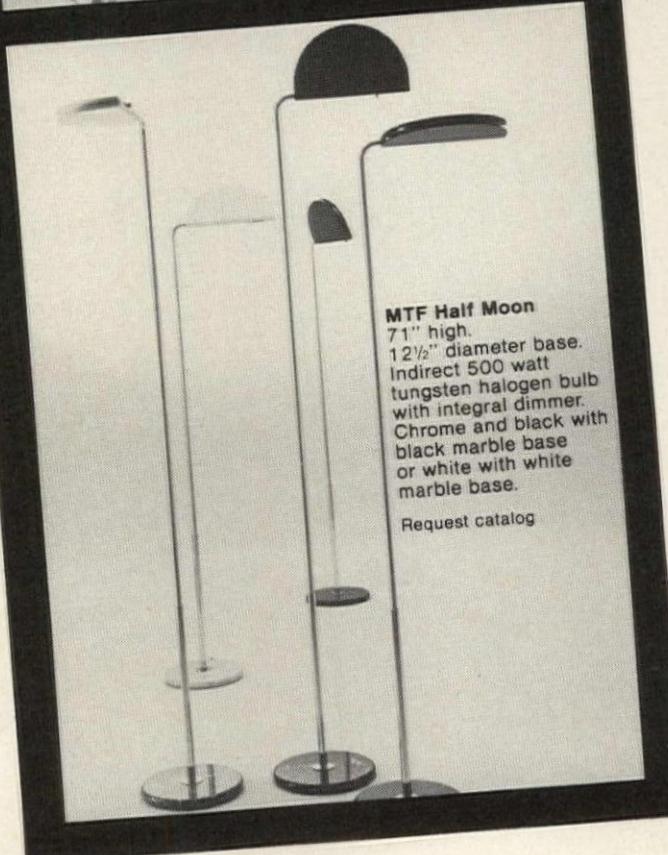
138

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## Literature continued from page 136

**Integrated ceiling systems.** 1977 full-color brochure contains illustrations of the various module series and components that complete line. Detailed drawings, technical data, and specifications are given for each of the components. Holophane Division.

Circle 236 on reader service card

**'Symmetry® Luminaire Ceiling System.'** A flat, modular ceiling system that provides acoustical control, lighting, air diffusion, and fire protection in one installation. All components are specifically designed to function together. Brochure shows installation details, gives descriptive data, charts, and specifications. Armstrong Cork Co.

Circle 237 on reader service card

**Track lighting systems.** Brochure depicts new track-line additions which include vinyl trim that looks like wood, 500 w wall wash with shutters, Roto-Groove squares and spheres in choice of finishes, and a power spot that uses all-purpose lamps. Lightcraft of California.

Circle 238 on reader service card

**Lighting glassware.** Brochure illustrates prismatic crystal glass panels for fluorescent or HID fixtures and special ceramic coatings on glass panels for special situations such as use for radio frequency interference shielding panels. ASG Industries, Inc.

Circle 239 on reader service card

**Omni ceiling system.** Acoustic/lighting/air distribution components are illustrated and dimensional drawings, technical data, and specifications are given in brochure. Day-Brite Lighting Div., Emerson Electric Co.

Circle 240 on reader service card

**Lamps.** Complete line of floor and table lamps, hanging and wall lamps are illustrated and descriptive data is given in catalog. Lamp finishes are brushed or polished brass, satin or polished chrome, or red, blue, brown or gold enamel. Shade materials are white polyplastic, white or beige linen, and white pleated vinyl. Nessen Lamps, Inc.

Circle 241 on reader service card

**Emergency lighting equipment.** Comprehensive 48-page catalog in three-ring binder illustrates the complete line of emergency light units and accessories and gives specification and data. Teledyne Big Beam.

Circle 408 on reader service card

**Lighting layout kit.** Coat-pocket-size wallet contains 1) two booklets: "Rules of Thumb for Office Lighting" and "Rules of Thumb for Industrial Lighting"; 2) Lighting layout sheets of most commonly used fixtures on grid paper that will typically give the footcandles shown, as well as blank grid sheets for other situations; 3) a lighting layout template with  $\frac{1}{4}$  in. and  $\frac{1}{8}$  in. scales, plus templates for most lighting equipment. Kit is available to readers. General Electric Co.

Circle 409 on reader service card

**Light source ceilings.** Three-ring binder contains four-color pages which illustrate the many different types of ceilings that are available and their recommended applications. Technical data include installation details, module sizes, materials, and specifications. United Lighting and Ceiling Corporation.

Circle 410 on reader service card

**Accent and display lighting.** Catalog contains descriptive data and illustrates a wide choice of swivel lights, beam and spotlights and strip lighting, as well as component parts to create any of nine different fixtures. Fostoria Industries, Inc.

Circle 411 on reader service card

**Louvers.** Injection molded of acrylic or styrene of one single element louvers for modular ceilings are illustrated and technical data and specifications are given in brochure. Scientific Lighting Products.

Circle 412 on reader service card

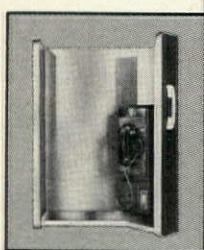
**Lighting fixtures.** Illustrated 48-page catalog of lighting fixtures for commercial, industrial, and institutional applications features more than 40 fixture designs including wraparound, surface, and suspended, fluorescent, floodlight, industrial HID and roadway lighting types. Applications, benefits, dimensions, sight guides, and ordering information are provided for each luminaire. Also included are a list of available accessories, and a discussion of mounting techniques. Request catalog 60-000. Westinghouse Electric Corp.

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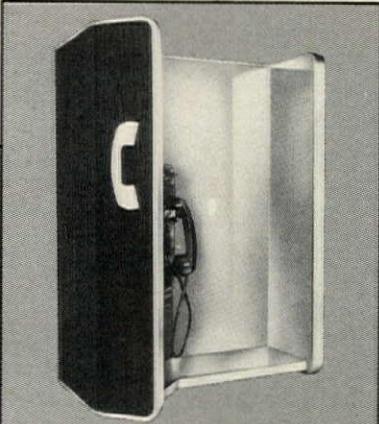
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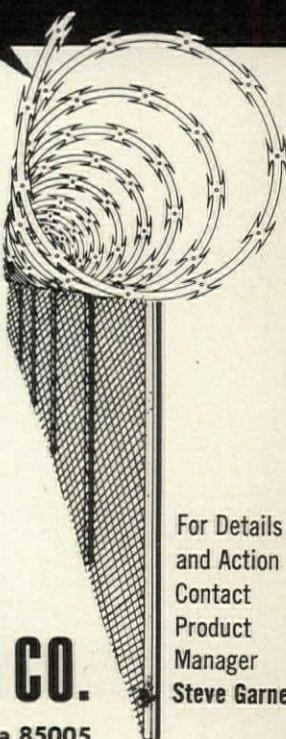
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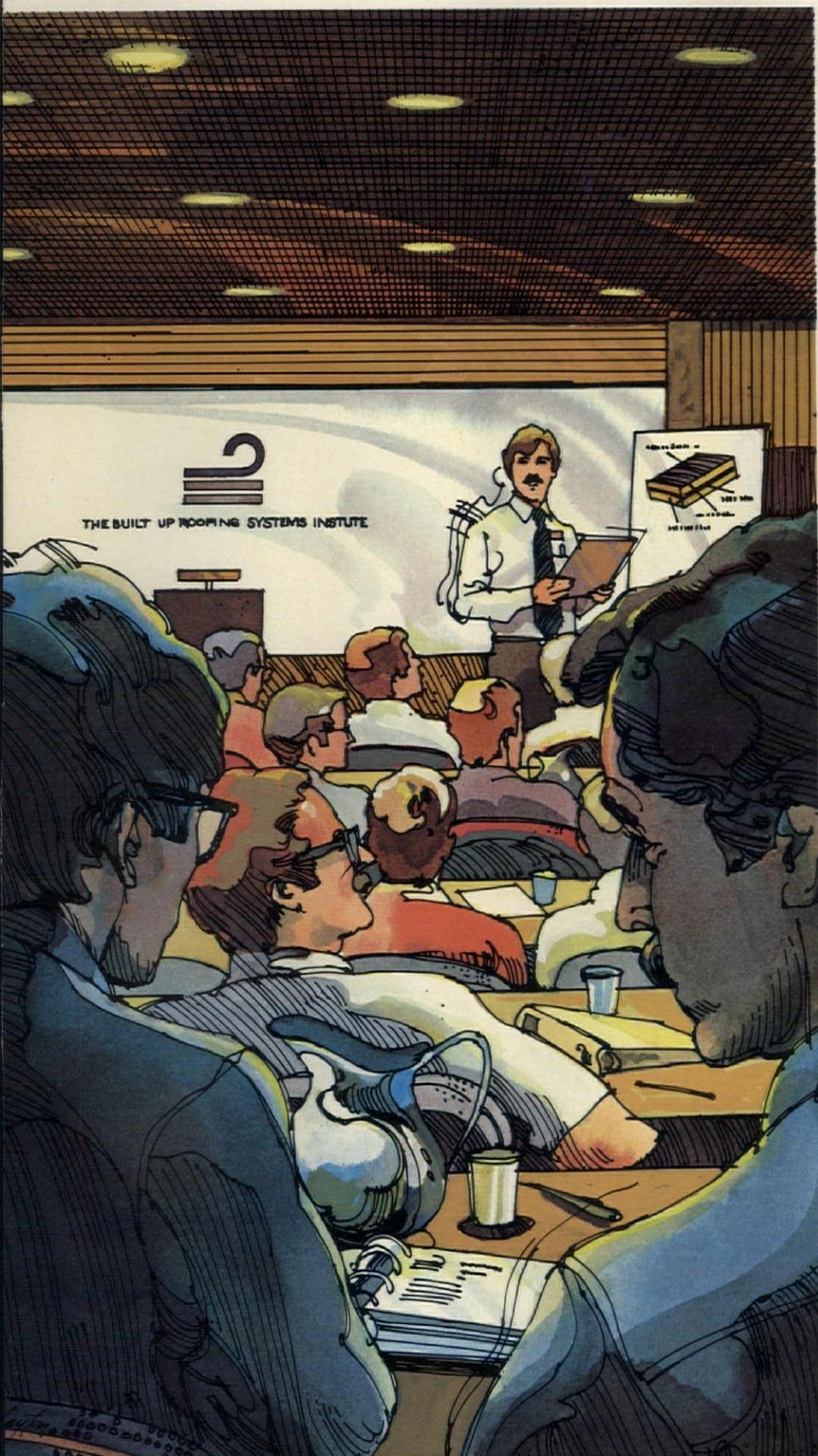
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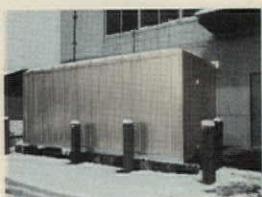


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## Building materials

**Major materials suppliers for buildings that are featured this month, as they were furnished to P/A by the architects.**

**Calvin Klein Showroom and apartment, New York, NY (p. 60).** Interior designer: Joseph D'Urso, New York Showroom: Carpet: Century. Banquette: Sanchez Interior Woodworking. Tables: Wainlands. Lighting: Harry Gitlin. Window blinds: Levolor. Chairs Modulo 3. Tables: Stendig. Stools: Ajusto. Mirror: Schwartz Glass and Mirror. Display fixtures: Frankel Display. Ducts and dividers (custom): Wainlands. Floor covering: Pirelli through Jason Industries. Mesh fencing: Moyer Fence Co. Display fixture: Railex. Tennis showroom lighting: Billboard. Apartment: Carpet: Harmony. Custom lighting: Harry Gitlin. Lamps: Luxo. Window blinds: CBS Vertical. Custom Hammock, metalwork, Dining table (base): Wainlands. Dining table top: Jason Industrial. Pivoting doors: Yuenger Woodworking. Dining chairs: Thonet. Living room chairs: ICF. Living room tables: Thonet. Grills for heating: Hendrick Mfg. Co.

**Knoll International showroom, Pacific Design Center, Los Angeles (p. 66).**

Designer: Cini Boeri, Milan. Resident architect: Timothy Walker, Beverly Hills. Task lighting: Knoll. Track lighting: Lightolier. Furniture: Knoll.

**Quaker Meeting House, Brooklyn, NY (p. 68).**

Architects: Paul Segal Associates, New York. Gypsum block in cellar: U.S. Gypsum. Glass block: Pittsburgh Corning. Metal base in cellar: Jackson Steel Products. Steel pipe railings: Miller Iron Works. Architectural woodwork: Waldner. Acoustic ceilings: Johns-Manville. Ceramic tile: American Olean. Paint: Benjamin Moore. Carpet: Stratton. Steel shelving: Able Steel Co. Toilet fixtures: American Standard. Incandescent recessed lighting: Edison Price. Incandescent stem-mounted lighting: Legion Lighting Company. Quartz lighting: Red Dot Lighting.

**Banco di Napoli, New York (p. 70).**

Architects: Skidmore, Owings & Merrill, New York. Officers platform furniture: Davis Allen desks, General Fireproofing. Breuer side chairs: Thonet. Desk and secretary chairs: Knoll. Files: General Fireproofing. Enclosed offices' furniture: Davis Allen desks. Credenzas: General Fireproofing. Desk chairs: Knoll. Breuer side chairs: Thonet. Sofa: Atelier International. Carpet: Mort West Mills. Accessories: B.P.C. Tapestry: Peter and Ritzi Jacob. Polished Canadian black granite on walls: Frank Scolaro Marble Co. Honed Sardinian gray granite floors: Frank Scolaro Marble Co. Reflective mylar ceiling tile: Armstrong. Lighting: Edison Price. Laminated Solar bronze glass office

enclosure: Globe Amerada. Polished stainless steel column covering and handrails: Abbott Glass Co. Vault drum: Theodor Amberg.

**B&B America showroom, New York (p. 74).**

Designers: Tobia and Afra Scarpa, Milan; Enrico Trabacchi and Leonardo Sideri, associates. Carpet: V'Soske. Lighting: Edison-Price. Furniture: B&B America.

**Simon & Schuster offices, New York (p. 76).**

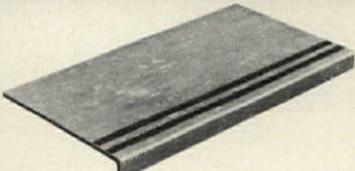
Architects: James Stewart Polshek & Associates, New York; W. Todd Springer, project architect. Interior designers: James Stewart Polshek and Pamela Babey. Tackboard: Dodge. Linen wall-covering: Carnegie; Calvin Fabrics; Paint: J.I. Haas. Mirrors and glass partitions: Schuldiner. Carpet: Harmony Carpet. Murray Quarry Tile and Ceramic Tile: American Olean. VAT: Armstrong Tile Co. Recessed fluorescent lighting: Lightolier. Fluorescent strip light: Alkco, recessed downlight: Lightolier. Recessed wall washer: Edison Price. Recessed light track: Lightolier. Pendant light: Releme, A.I. Board room lighting: Edison Price; Lightolier. Surface mounted lights: CGL Industries. Lunch room lighting: Spero. Venetian blinds: Levolor. Acoustic tile ceilings: Celotex. Furniture and fabrics: A. & I. Tecno, B&B America, Brickel Associates, Durham Manufacturing Co., Froelich, General Fireproofing, Glassform, Gordon International, Habitat, Hartman Lamps, Howe Furniture Co., International Contract Furnishings (ICF), Intergraph, Interiors International Ltd., Intrex, Knoll International, Jack Lenor Larsen, Living Fabrics, Scalamandre, Smith Metal Arts, Stendig, Inc., Sunar Furniture, Workbench, Zographos.

[continued on page 148]

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Three-tier and two-person Mondrian Lockers, University Athletic Club, Irvine.



### in Massachusetts

Used as area divider wall, Barnstable Middle School, Barnstable.



### in Michigan

Natural earthtone decor, Franklin Racquet Club, Southfield.



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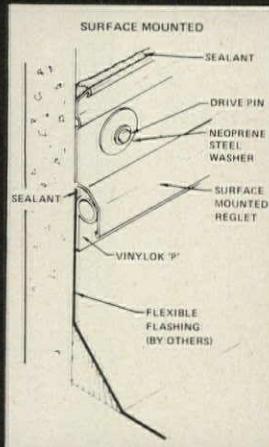
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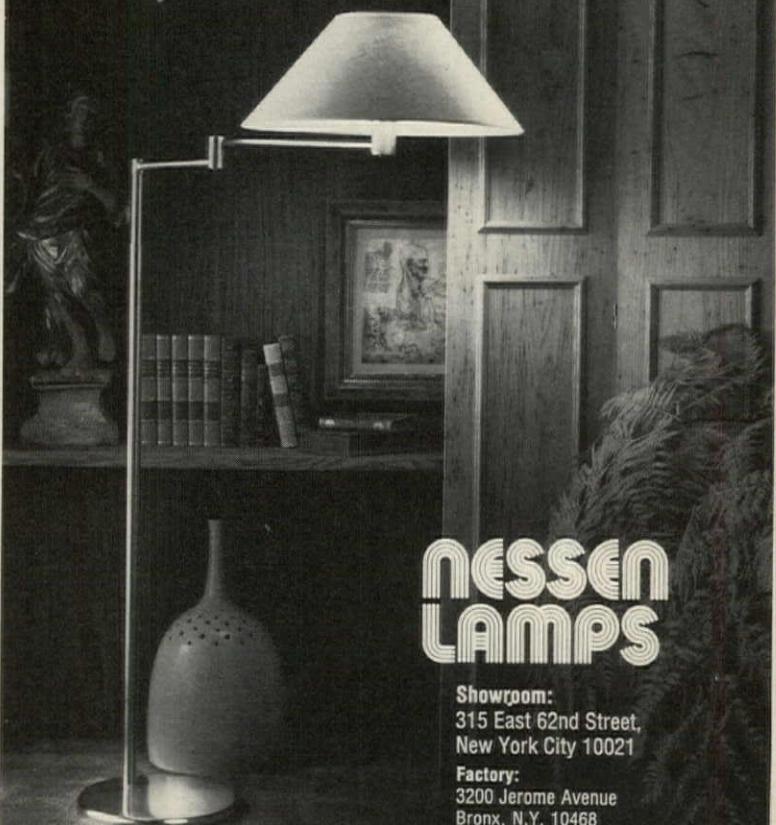
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148 Progressive Architecture 9:77

**Building materials** cont'd from page 144

**Shinefield house, San Francisco (p. 80).** Architects: Charles Moore, FAIA, Los Angeles and Dmitri Vedensky, AIA, San Francisco. Tile: Structural Stonewear, Inc. Lighting: Lightolier.

**Maurice Tidy Hair Salon, New York, NY (p. 84).** Architects: Rubin and Smith-Miller, Architects, New York, in association with Kenneth Cohen, Architect. Gypsum board partitions: U.S. Gypsum. Glass block: Pittsburgh Corning. Track lighting: Lightolier. Strip lighting: Wiremold. Stainless steel sinks: Elkay. Toilet accessories: Charles Parker. Domino seating for waiting area: Stendig. Stools: Kevi. Aalto stacking stools: ICF. Salon equipment: Takara-Belmont.

**Nueva Learning Center, Hillsborough, CA (p. 88).** Designer: Dick Fosselman of Flying Colors, San Francisco. Tackboard: A.B. Boyd. Paint: Fuller-O'Brien Paint Co. Carpet: Berven Carpet Co. Lighting: Kenroy Lighting Co. Furniture: American Seating Company.

**Nelson loft, New York (p. 94).** Architect: Peter Nelson, New York. Designer: Richard Haas, New York. Paint: Benjamin Moore. Lighting: Lightolier. Furniture: Atelier International (Le Corbusier). International Contract Furnishings (Josef Hoffmann).

## Notices

### Appointments

Thomas P. Hughes has been appointed vice president, interior architecture, for Diversified Design Disciplines (3D), Houston, TX.

Reuben E. Fitzgerald, AIA has joined Gin Wong Associates, Los Angeles, CA, as vice president and executive architect.

Philip Mitnick has been named an associate of Steven Winter Associates, Building Systems Consultants, New York City.

John G. Casanova has been elected an associate of Rehler, Vaughn, Beatty & Koone, Inc. Architects and Planners of San Antonio, TX.

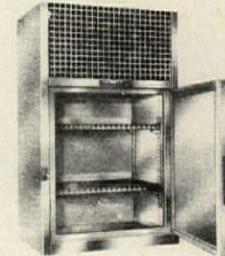
John M. Farrell has been named a partner of Golemon & Rolfe, Architects, Houston, TX.

Eric J. Pick, Bernard Ehrlich, and Erdmann K.H. Riedel have been appointed partners of Warner Burns Toan Lunde, Architects/Planners of New York City.

Mark Kates, RA has been named director of corporate design for Walker/Grad Inc., New York City.

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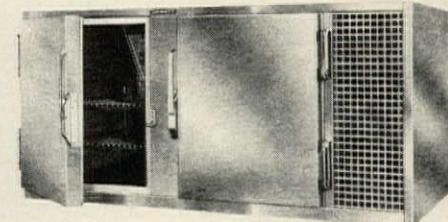
**WM-2-CW** Capacity—2.3 cu. ft. (65 ltr.)

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Capacity—3.0 cu. ft. (85 ltr.)



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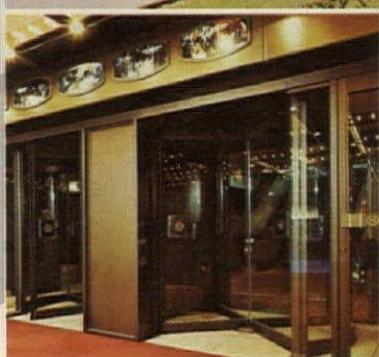
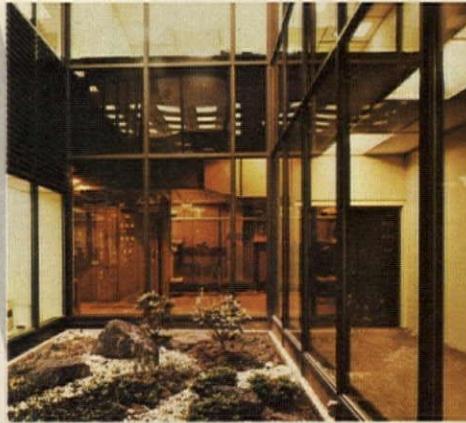
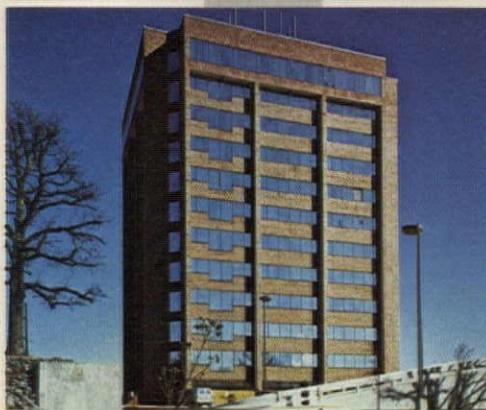
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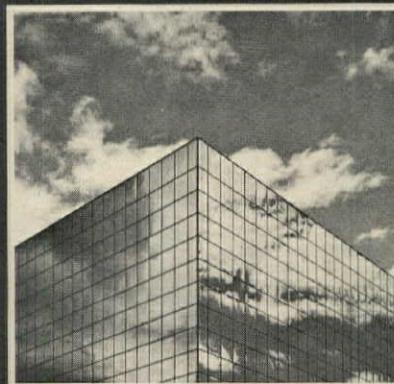
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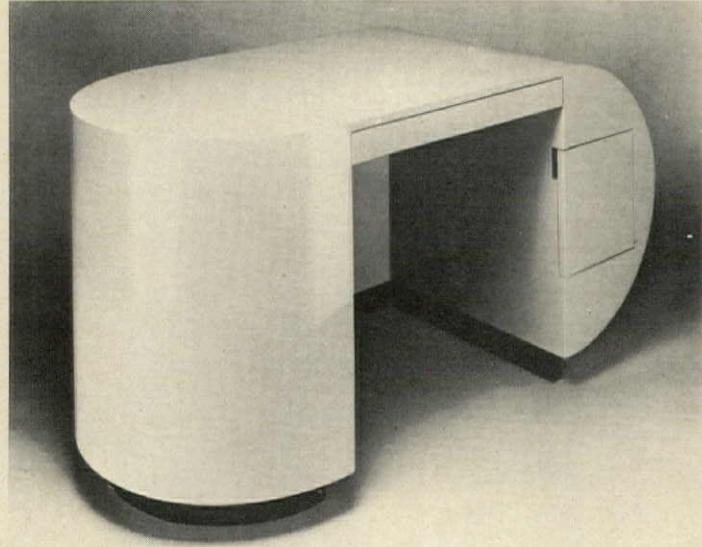
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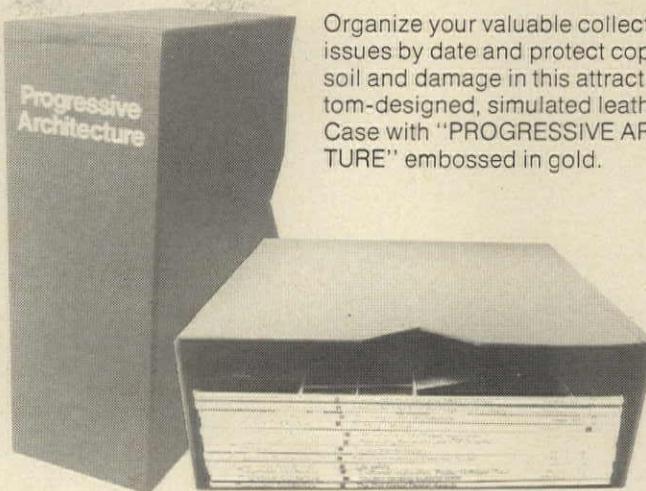
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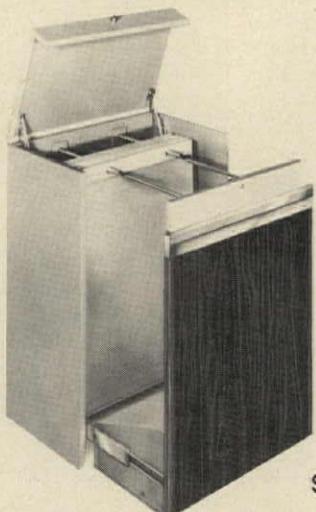
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### SESSION 1, WED., NOV. 2

9:00-10:30 AM: "THE GOV. THRUST" — Pres. Carter's  
MODERATOR: John Morris Dixon FAIA, Editor  
Progressive Architecture.

Energy Program and Government Construction"  
SPEAKERS: Representatives of construction  
oriented government agencies—  
FEA, PBS/CSA, HUD.

### SESSION 2, WED., NOV. 2

10:30-12:00 NOON: "SOLAR ENERGY — A Building Team  
Evaluation of Projects in Place"

MODERATOR: Oliver Witte, Editor  
Building Design & Construction  
SPEAKERS: Lawrence G. Spielvogel, P.E.  
Lawrence G. Spielvogel, Inc.  
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P. Richard Rittlemann, A.I.A.  
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David P. Hull, Al Cohen Construction Co.

### SESSION 2-A, WED., NOV. 2

10:30-12:00 NOON: "PROFIT OPPORTUNITIES IN THE CITIES"

MODERATOR: John Goldsmith, Editor  
House & Home/Housing  
SPEAKERS: Charles Tseckares, A.I.A.  
Childs Bertman Tseckares Associates, Inc.  
Henry Mandel, Mandel Management  
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### SESSION 3, THURS., NOV. 3

9:00-10:30 AM: "THE CHALLENGE OF DESIGN FOR  
ENERGY EFFICIENT BUILDING"

MODERATOR: Walter Wagner, Editor  
Architectural Record  
SPEAKERS: John D. Anderson, A.I.A.  
John D. Anderson & Associates  
Jack Beech  
Joseph R. Loring & Associates, Inc.  
John Honeycomb, IBM Corporation

### SESSION 4, THURS., NOV. 3

10:30-12:00 NOON: "ENERGY RETROFITTING —  
A GOLDEN OPPORTUNITY"

MODERATOR: John M. McGinty, A.I.A.  
President, American Institute of Architects  
SPEAKERS: Jack E. Tumilty, P.E.  
Jack E. Tumilty & Associates  
Joseph Newman, Tishman Research Corporation  
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### SESSION 4-A, THURS., NOV. 3

10:30-12:00 NOON: "SUCCESSFUL NEW RESIDENTIAL  
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MODERATOR: Roy Diez, Managing Editor  
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SPEAKERS: Walter J. Richardson, F.A.I.A.  
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